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UNIVERSITY OF ALBERTA

THE DIRECTOR AS TEACHER:
PEDAGOGIC INITIATIVES IN DIRECTING

BY

RANDY L. RITZ ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of **Doctor of Philosophy**.

Department of SECONDARY EDUCATION

Edmonton, Alberta
Fall, 1994

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R L Ritz

#2 Groveland Avenue,
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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled The Director as Teacher: Pedagogic Initiatives in Directing submitted by Randy L. Ritz in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

jan jagodzinski
Dr. j.j. jagodzinski

JB Parsons
Dr. J.B. Parsons

Joe Norris
Dr. J.J. Norris

Joyce Edwards
Dr. J. Edwards

Carl Hare
Prof. C. Hare

J Parsons for B Warren
Dr. B. Warren

ABSTRACT

This study engages in a detailed self-analysis of the rehearsal experience of a college play. In describing the authors journey (as director) and that of his fellow travellers (the actors) the author examines the relationships between pedagogic and aesthetic initiatives that affect all director/teachers working in an educational environment.

The study begins with an examination of the role of *process* in drama and creative dramatics and then compares that to theatre as *product* and the performance tensions that accompany an end product.

The author points out uniqueness that lie within the mandate of the *teacher/director* that may not be of concern to a non-educational director. This includes a fresh look at directing theory which encourages viewing the rehearsal as a time of personal growth for the actor and as a time to foster a teacher-student relationship.

The *Pedagogy of Directing* examines the *ethics* of decentering the directorial role in order to open pedagogic and self-actualizing space for the actor. The author clearly brings the ethic of the director's responsibility to give leadership and aesthetic vision into balance with *inscribing* an over-limiting choice for the actor.

The back-drop of the study takes place in a small post-secondary acting school in Rosebud, Alberta. The director and actors were video taped during an intensive three- week rehearsal that later provided a visual and audio re-construction of the experience. Using *stimulated recall* (by way of video clips and journals) the director/researcher was able to deconstruct his movement between withholding of expertise (creating space for student/actor learning) and the intervention of expertise (meeting the performance and aesthetic needs of the play).

Eight dialectical themes emerged from the data representing the process/product tension situated in a rehearsal, the: *questioning/directive* dyad; *authentic acting/mimesis* (modelling) dyad; *praxis/teaching* dyad; *rehearsal as event/rehearsal as practise* dyad.

The study concludes with five *initiatives* that lead to a better understanding of what it means to direct in a pedagogic manner: embracing product/process tentionality; Questioning as strategy; Respect mimesis; Value Praxis; Value rehearsal as an Event.

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To my family, who have tangibly contributed to the completion of this thesis by demonstrating their patience, care, and love, I thankyou. Dorothy, you have lived every moment of this three-year adventure with me and I could not have done it without you. Eli, Talia, and Duran, now we will have time for fishing.

Finally, I should like to thank my Heavenly Father for his goodness to me. "The fear of the Lord is the beginning of knowledge."

TABLE OF CONTENTS

ACT I: BACKGROUND TO THE STUDY 1

CHAPTER I: DRAMA AND THEATRE EXPECTATIONS 1
- Scenarios 1
- Traces of Others 2
- Performance/Play Continuum 3
- Drama as Process 4
- Theatre as Product 6

CHAPTER II: THE DIRECTOR AS TEACHER 8
- Tactful Teaching 8
- Postmodern Directing 9
- The Question 11

CHAPTER III: Directing Styles 12
- Director's Concern for the Actor 13
- Addressing the Novice Actor 16
- Positioning the College Play as a Learning Experience 17
- Styles of Directing 19

CHAPTER IV: THE PEDAGOGY OF DIRECTING 22
- The "Writerly and Readerly" Text 25
- Directing as Pedagogical Discourse 25
  - Ethic of Pedagogic Space 26
  - Ethic of Responsibility 27
  - Difference and Equivalency 28

CHAPTER V: THE BACKDROP OF THE STUDY 30
- Site 30
- Rationale For Site Selection 30
- Timeline 32
  - Stimulated Recall 36
  - Hermeneutic Process in Directing Research . . 37
- Methodology 38
- The Script 39
- The Actor-Participants 39
- Validity 40
- The Story of The Appearing Themes 40
- The Fleeting Nature of Fixed Meanings 41
- The Reader as Co-Author 42

ACT II: PEDAGOGIC THEMES IN DIRECTING 43

CHAPTER VI: THE REHEARSAL AS TEXT 43
- The Director As Pedagogue 43
- Reading the Rehearsal Text 44
  - Expertise 45
- The Metaxological director 46
- Withholding and Intervention with Expertise: An Introduction to the Themes 49

CHAPTER VII: QUESTIONING/DIRECTIVE DYAD 52
  Pedagogic Questioning 53
  An Actor Talks About Questioning 56
  Directives 57
  An Actor Talks About Directives 59
  Question/Directive Dialectic 62
  The Metaxological Between Questioning and Directives 65

CHAPTER VIII: AUTHENTICITY/MIMESIS DYAD 67
  Authenticity and Constructivist Learning 69
  Dynamic and Contextual Life of the Play 70
  Choices 72
  Mimesis 73
  Authenticity/Mimesis Dialectic 77

CHAPTER IX: PRAXIS/TEACHING DYAD 80
  Praxis 81
  Praxis in Theatre 82
  Praxis 83
  Teaching 85
  Praxis and Teaching Dialectic 87

CHAPTER X: REHEARSAL AS EVENT/REHEARSAL AS PRACTICE . . 90
  Rehearsal as an Event 90
  Rehearsal as Practice 93
  Event/Practice Dialectic 94

CHAPTER XI: INITIATIVES IN DIRECTING: MOVING FROM UNDERSTANDING TO ACTION . . . 95
  Delimitations of Study 97
  Limitations of Study 98
  Pedagogical Initiatives in Directing 99
    Initiative #1: Embracing Product/Process Tentionality 99
    Initiative #2: Questioning as a Strategy . 101
    Initiative #3: Respect Mimesis 102
    Initiative #4: Value Praxis 102
    Initiative #5: Value the Rehearsal as an Event 103

CHAPTER XII: POST SCRIPT 105

BIBLIOGRAPHY 107

Appendix A: Journal Exemplars 112

Appendix B: The "Larry" Playscript 116

LIST OF FIGURES

Figure I-1 3
Figure III-1 18
Figure III-2 20
Figure IV-1. 28
Figure IV-2. 29
Figure V-1 32
Figure V-2 34
Figure VI-1. 51

ACT I: BACKGROUND TO THE STUDY

CHAPTER I: DRAMA AND THEATRE EXPECTATIONS

Scenarios

Scenario #1

At the age of seventeen, as I was seeking some sense of direction for my unfolding life, I enroled in a fundamentalist Bible School. I arrived charged with youthful vision and I carried about my person, like an aura, a multitude of questions. Answers, for most student's questions, were quickly forthcoming from professors and were delivered with a confidence grounded on years of denominational history. My questions, however, were incommensurable with the battery of standard answers. Professors gently suggested I turn my interest to more "important" questions. The tension increased when, similar to others of my age during the early Seventies, I refused to cut my long hair, which I wore as a shield to conformity. My appearance placed me "outside" the standard of my fellow students. I learned quickly that space was not provided for long hair and that my kind of questions were considered "disturbing". I was expelled in December of 1971. At that moment I realized I would never be in the centre of "fundamentalist" Christianity which seemed forever "certain" of its understanding and interpretation of God and the Scriptures. Although I did not have the terminology then, I now know that I was marginalized. This experience helped me to learn about and live with the "uncertainty" of my faith...I think I am right, but I could be wrong--"for now we see through a glass darkly" (Zondervan, I Corinthians 13: 12).

> How is it possible to embrace "uncertainty" in an educational milieu and not abdicate responsibility to teach or direct students with enthusiasm?

Scenario #2

The sound of drums . . . the smell of leather . . . scattered beaver pelts / wooden boxes / blankets / stakes and ropes . . . sounds of native singing . . . Hiii yah yay . . . Hiii yah yay yay . . . the sound drifting through the door . . . it opens and grade 5/6 students enter the world of 1837 . . . Crowfoot meets them . . . stern / troubled / gentle as he asks the young chiefs if they had received the letter sent by Crowfoot . . . asking for their help . . . and slowly, in their own words, in their own way, the small group shares stories of problems and difficulties facing each camp . . . the chiefs are urged to silence as one of them notices the movement of a Metis scouting party . . . and so begins the dance, the fluid weaving of encounter, reconnaissances, negotiation between other small groups in the classroom . . . Hudsons' Bay fur traders, the white surveyors, the Buffalo hunting Metis which all leads to a climactic ending and celebration as the white man is driven from the land . . . . It is an illusionary world, the one created by this collective creation, docu-drama . . . total participation drama, because in this world Crowfoot never signed treaty number 6 . . . and it doesn't matter . . . not in the immediacy of the moment, because this was the choice made by these students . . . their choice . . . they've lived it . . . will they understand history and the delicate, complicated politic involved? . . . I believe so.

Is student understanding stronger by including their voices, other voices, many voices?

Traces of Others

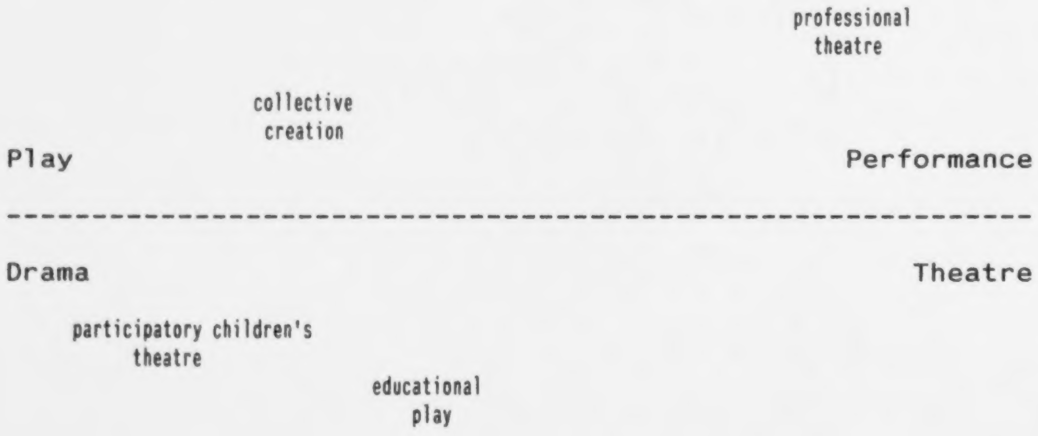
The story in scenario #1 reminds me of the story "NO ROOM AT THE INN". This Judeo christian story describes the way in which Mary, the mother of Jesus, sought out a place to give birth. But because every room in Bethlehem was accounted for she was forced to retire to a stable--one of the outer buildings. For Mary, the "centre" was full and so consequently she was pushed to the marginalized space of the manger. I believe this is a metaphor (of the fullness of minds) of those who are "certain" of what they know. One result of this "certainty", as my experience at the bible college suggests, is that educators can adopt an exclusive (rather than inclusive) orientation to education. I, as a student, recognized that there was no intellectual or attitudinal space for me in the centre and consequently I was pushed to the margins.

Now, years later, I find myself in a position of "authority" as a teacher/director of a college theatre department. I field questions, asked by my students, and I direct student/actors in short-lived productions that can become a significant part of their liberal-arts education. I wonder if a director can be so filled with the "right answers" that there is "no room" for alternate creative views or actor authorship in a play.

In scenario #2, I was able to experience the passionate discovery/learning of young people committed to a dramatic experience. They were given the space to write their own history, to understand the forces involved in shaping history in a visceral manner. As the students "lived" the simulated lives of the socio-groups, they were given an invitation to assimilate this historical information in a "different" way. By interacting dramatically with other cultural groups (the drama of acting out a situation and the drama of conflict), the students were able to dialogue with each other using a language based on their created understanding of the historical facts. This was my first insight into *constructivist learning* (Henderson, 1992).

Performance/Play Continuum

fig I-1.



In fig I-1, the visual representations of two dipolar conceptualizations within the dramatic arts are displayed. *Drama* and *play* create one limit of the continuum and reflect an orientation that encourages *self actualization* rather than stressing performance. *Theatre* and *performance*, the other limit of the continuum, concerns itself with elements of spectacle and presentation rather than elements of play. In the pages following, definitions and/or descriptions of these types of theatre will be provided. It should be noted from the outset that the reader should acknowledge the arbitrary nature of "fixing" any discourse to a singular point on a continuum. There can never be a "pure" type of theatre that is quantitatively "0%" performance or "0%" play. However, I believe it is helpful to visualize where the post secondary educational play intersects with other forms of the dramatic arts.

The term *post secondary educational play* (hereafter known as the college play) is used in this discussion to mean the auditioning, rehearsal, technical preparations and the performance of a playscript. Although the technical aspect of the college play--set design, costumes, lights, props, set construction, etc.--can be an essential part of post secondary theatre curriculum, the emphasis of this study will focus on the student/actors and their relation to the teacher/director.

Drama as Process

Figure I-1 represents *drama* and *theatre* as being polar opposites on the "play-performance" continuum. The intentionality of *theatre* is to create a product that will be performed before an audience. It is the presentation by the "costumed player" (Courtney, 1980) that is germane to the Theatre. Drama, in contrast, is primarily concerned with the development of the individual. For instance children's play, if the continuum is correct, is the "purest" form of drama in that the games played and the roles taken by the children are primarily for their own enjoyment and discovery. Richard Courtney says that drama is where "imaginative thought becomes action" and, in the case of education, suggests "such spontaneous dramatic action takes the forms of: children's play; improvisation; and role play" (1980, vii). One educational aim of drama stresses self-actualization through the use of developmental exercises and theatre games that explore the boundaries of movement, speech and creativity.

Canadian dramatic traditions are loosely rooted in the traditional British model of performance and actor training.

An example of this performance/acting based tradition can be seen in the drama programs of Alberta Secondary schools which were, up until the mid-fifties, primarily a reflection of professional theatre. The emphasis was on providing drama students with a simplified introduction to the performance and production aspects of the craft. These production aspects included set construction, design, lighting, wardrobe, properties, and script analysis (Evans 1953). In a 1951 evaluation of drama education in Alberta Elizabeth Duff states,

> drama is not considered an expensive course but money is required for copies of plays, make-up, sets, costumes, reference books. . . . It is important to know if teachers have stages upon which to work. Do schools have lighting equipment, sets...or must they constantly improvise? (1951, 10).

These performance items are identified as being essential to the continuance of the drama program at that time.

A change in British educational drama, which began in the mid-fifties and carried on into the next decades, redefined drama as a medium of creative dramatics and creative movement (Slade, 1954; Way, 1967; Heathcote, 1971). Brian Way commented on this changing place of drama in British schools:

> Drama is not another subject; theatre might be, with its groundwork in history and its study of playwrights and their works, but not drama. Drama is as intangible as personality itself, and is concerned with developing people. . . . So drama need never interfere with crowded curricula; it is a way of education in the fullest sense (1967, 7).

Way goes on to suggest that the non-drama teacher begin with five minute lessons. To help the teacher, in his land mark book Development through Drama, Way provides exercises that stimulate concentration, imagination, movement, the use of sound, speaking, and sensitivity and characterisation. These are *developmental* curricula.

This *new* discourse contributed to a more nurturing and self-actualized form of educational drama within the British school setting and successfully filtered down into the Canadian School systems. Some of the goals of the drama instructor, as found in the Alberta Education Teacher Resource Manual for Secondary School Drama (1989), speak of *acquiring knowledge of self and others, developing* *competency in communication skills* and *developing an appreciation for drama and theatre.* The words *acquiring* and *developing* are grounded in experience while the words *self* and *others* exhibit themes about self discovery and interrelationships in a social world. Other self-actualizing terminology used by the Alberta drama curriculum include words like *develop, increase, extend, sharpen, gain,* and *explore.*

Theatre as Product

When the continuum in figure I-1 is viewed from a performance/theatre perspective, a graduation of various theatre forms is revealed. *Participatory Children's Theatre*, often called Theatre In Education or TIE, is theatre for children led by adults. It could be argued that the adult actors, as professionals, belong at the *performance* end of the continuum. However, it is the participatory aspect of children's theatre that moves this theatre form towards the play limit. *Total participation* in TIE involves students as *in-role* actors who influence the outcome of the play. *Partial participation* asks for students to respond physically or vocally to the events unfolding on the stage. Whatever the level of participation, this form of theatre has strong elements of play in it.

In the middle ground of the play/performance continuum is a theatre form that is grounded in *process* but has the intention of being *performed.* *Collective creations* or, as one stream of this theatre form has come to be named, *popular theatre* is theatre that is thematic in nature and that attends to specific social relevancies.

> The Collective is a relatively new theatrical form in which a group of actors collectively create and perform a play based upon their own research, improvisational exercises and discussions (Norris, 1989, 2).

Although this form of theatre has a substantial performance value, it is still self-actualizing in nature because of its grounding in improvisation and collaborative *dramatic exercises.*

The college play experience, while it has similarities to professional theatre in its form and function, is unique because of its educational mandate. As in professional theatre, the college play promotes the idea that the culmination of intensive rehearsals (and in this case numerous acting classes) will result in a product that will attract audiences. However, because the actors participating in a college play are fundamentally students, the quality of the performance must be juxtaposed against the self-actualizing and praxis needs of the student/actors; self-actualizing that includes but goes beyond the growth that is experiencially linked with *just* performing a play. This educational aspect of the rehearsal/performance experience challenges a *product only* orientation of directing a college play (or what I will call a *modernist* approach to directing) and creates a tension between process and product.

CHAPTER II: THE DIRECTOR AS TEACHER

Pedagogical intent is defined as an influence between adult and child that is oriented to what is good for the child (van Manen, 1991, 17).

Tactful Teaching

Van Manen, in his unpublished work "Reflectivity and the Pedagogical Moment: The Normativity of Pedagogical Thinking and Acting," delineates between the European and North American understanding of *pedagogy*. In North America pedagogy has predominantly a technical orientation: behaviour, planning, materials, objectives, etc. "In contrast the European term *pedagogy* shares with English terms such as *friendship*, *love*, or *family* that they evoke first of all an implicit relational significance" (Van Manen, 1991, 6). It is this pedagogic *relationship*--the dialectic that I believe exists between the director and the actor--that informs educational theatre discourse. Van Manen claims that a teacher needs to develop the art of *pedagogical tact*; an improvisational skill that is similar to an intuitive response to a given situation. I believe a director of college plays must be included with this group. Van Manen calls tact "the instant sense of knowing what to do" (1991). He notes the rather recent adoption and understanding, by Western educators, of the pedagogic relationship and particularly the necessity of "tact" between teacher and student:

> Tact is the expression of a thoughtfulness that involves the total being of the person, an active sensitivity toward the subjectivity of the other, for what is unique and special about the other person. . . . Tact is possible because human beings are capable of exercising the complex faculty composed of perceptiveness, sensitivity, insight, and being attuned to each other's experience (521).

I would call the application of perceptiveness, insight and the ability to "instantly know what to do" an act of *reading* a pedagogic situation and applying some level of expertise to it. This tact is what I believe a director possesses and will use during the rehearsal experience.

The director of a college play, when adopting a *process* orientation to directing, grounds his/her casting choices in questions about the needs of each acting student: Will this role stretch the actor's emotional range? Will this role coax a new physical silhouette for a self-conscious actress? Will the demands of this role bring the actor's comic timing to life? Pedagogically, when a director casts an actor in a particular role in a play, the director has wrestled with what s/he thinks is best for the student. Yet, while the actor is given the opportunity to grow or *stretch* within a challenging characterization, this casting choice may not lead to the best possible production of the play. The two needs of "what is good for the play" and "what is good for the student" is an example of a chrystalized moment within the process/product tentionality.

The *product* orientation, the binary opposite of the *process* orientation, presents a college director with equally important practicalities surrounding the mounting of a play. The product influence on a college play cannot be dismissed or overlooked. Directors must be concerned about the reputation of the academy; because, in some small part, the "success" of the production will reflect upon this reputation. Directors also realize that a consistently low audience demographic, which is sometimes linked with performance quality, could result in a budgetary reduction for the following year. For any given production the status and the reputation of the director can also be linked to the critical response generated by peer response. These and other performance considerations are ever present in the the mind of a director and more specifically, a college director.

Postmodern Directing

Critically embracing "weak thought"[1] (Vattimo, 1983 as cited by Chambers, 1991) marks "the opening out onto the vista of a more secular, more modest, more fragmentary, and altogether less authoritarian, way of thinking". Weak thought acknowledges the fragmentation and lack of closure that is a predominant part of the postmodern culture and removes the burden of always having to be right. In theatre, when a director/teacher embraces weak thought it signifies that s/he is situated within a postmodern orientation. The grip of the individual vision for a production is loosened when the director construes that his/her vision is partial in nature and that the voice and choices of an actor need to be legitimized and heard. Both the director and the actor must look to strategies for including their individual voices. This search for ways to include individual voices results, inevitably, in a change in power--not necessarily a lowering of the director's power or the raising of the actors--but a "working out together" of power relationships in the production.

---

[1] Weak thought embraces the partialness of any argument or discourse and in so doing recognizes the fragility of human knowing. It softens up hardened presuppositions making way for a malleable approach to learning and human interaction. Weak thought does not suggest a lack of commitment to a philosophy or ideology nor does it suggest that a proponent of weak thought is merely uninformed.

For the director, the process/product dyad is steeped in tension. It is my intent to critique this tension from a critical postmodern stance. In the spirit of "the post" I wish to problematize traditional directing approaches situated in *instrumental rationalism.* To define traditional directing practice, which I deem as authoritarian in nature, I refer to the elements of directing predominately upheld and espoused by such modernist texts as Play Directing (Dean and Carra, 1980). Traditional directing is *modernist* in its visual and communicative approach, orienting all the action of the play towards the "king's seat"--traditionally the best seat in the house. Logically, if all action can be seen from this seat, the directorial choices are legitimized; they are deemed to be correct. The *transcendental signified*, *univocal narratives*, and *structuralistic epistemology* are all *echoes* of modernism that resonate within this ethic of the "king's seat". The director of a traditional production speaks from a privileged position--the "I", the centre, the certain force which suggests a master narrative in microcosm with all the potential danger of creative damage. The result of a *director-only* interpretation of the play can lead to a marginalizing of actor "voice" and actor "ownership" in college theatre.

From a postmodern context, the college play would foster relationships between director and actors based on alliances. The director and actors each need the other--each contributing in various capacities motivated by the *tension of necessity.* The *tension* is situated in the "creative" ownership of the play. Who initiates dramatic choices? In what ways will creative choices be embodied? These two questions are questions of ownership.

The *necessary* part speaks of the play's need for specific roles that are functionally and pragmatically different from each other. The director cannot fulfil the actor's responsibilities nor can the actor hope to replace the services that a director brings to a production. Each part of the body works syncronistically towards the same goal. This dichotomy is similar to the *teacher/student inversion* described in Ellsworth's "Why Don't I feel Empowered?" (Ellsworth, 1988), where the borders between who is leading and who is learning become blurred. From a postmodern orientation, the actor(s)/director responsibilities and status lose their *natural* coding as dichotomous positions and are set into *flux*. In a postmodern stance, then, a director would approach the rehearsal of a play in mutualustuc and *decentered* manner. The play would rely on the *tension of necessity* to help the director and actors alike to find and accept their divergent responsibilities. In other words, in the *real* world the show must go on.

The Question

The forces that steer a director to choose a professional/end product orientation over the educational one do not dwell in the quantifiable realm. The directorial choice to choose one orientation over the other is based on the use of expertise and tact while at the same time recognizing the sensibilities of needing to please an audience. The questions that I would like to ask when placing the process/product tentionality in a decentered and postmodern light are: "What does it mean to direct a play in a pedagogic manner?" and "will the decentering of directorial authority provide actors with new spaces for invention and innovation, thereby creating a more favourable pedagogic atmosphere?"

CHAPTER III: Directing Styles

> "I, as director, produce a play and *that's* all." Or "I produce a play and in the process create an actor." There is a difference. (Stanislavsky, 1976, 110)

No one definition can encapsulate the complex and diverse nature of the role of the director. This diversity lends one to believe that every individual director, based on his/her own experience and style, will have a different idea of what it means to direct. This diversity can also be found in directing textbooks where each author provides a unique and tailored definition based on the depth of research and personal taste. It is striking however that a survey of common directing textbooks makes very little connection to the relationship of the director to the "student actor"--the actor that is not yet proficient or has mastered the craft of acting.

Directing a student actor (as in a college play) demands more than sound technique and artistic methodology, although these are important; directing a student actor incorporates pedagogy and relational skills in its approach. Many acting and directing textbooks, in their attempt to meet this need, include a discussion on the relationship between director and the actor that goes beyond directing technique and methodology; these are often limited, however, to three or four paragraphs found within the introductory chapters of directing textbooks.[2]

This chapter will examine directing discourse that includes the relational side of directing and how the director's relational orientation to the actor can be reflected in her/his style of directing. Directors/authors Sievers, Stiver, and Kahan (1974), Ball (1984), Morrison (1973), Siks (1974), and Nemirovich-Danchenk (1976) will be examined. My hope also is that by examining this discourse I can create a background upon which to place my own directing approach, the approach that was used as a beginning point in researching what it means to direct in a pedagogic manner.

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[2] Examples of this can be found in these books and many others: Creative Play Direction, Cohen and Harrop, 1984, pg. 10,11; Directing in the Theatre, Morrison, 1973 pg. 5, 6; Play Directing: Analysis, Communication and Style, Hodge, 1971, pg. 7-9, 11, 12.

Director's Concern for the Actor

In the opening to an article called "The Three Faces of the Director", Nemirovich-Danchenko identifies three components (or faces) of directorial (*regisseur*) responsibilities.

> A *regisseur* is a triple-faced creature:
>
> 1. The *regisseur*-interpreter instructs how to play; so that it is possible to call him the regisseur-actor or the regisseur-pedagogue.
>
> 2. The *regisseur*-mirror, reflecting the individual qualities of the actor.
>
> 3. The *regisseur*-organizer of the entire production (Nemirovich-Danchenko, 1976, 119).

Of the three, only the regisseur-organizer is made evident to the public because of the visibility of the director's organizational skills: picturization, design, rehearsal structure. The author states that the other two responsibilities, those of interpreter and mirror, are really invisible because directors "have sunk themselves into the actor" (119). Here, Nemirovich-Danchenko has valued the mentor, pedagogic and reflective aspects of the director's role which may or may not end up being be measured in the final production but can be valued in the life of an actor. It is also the kind of valuing needed by the director of a college play in order that both the educational and theatrical objectives related to the student/actor are fulfilled.

For Nemirovich-Danchenko the reflective aspect of the regisseur-mirror's role is

> to perceive the individuality of the actor...to observe how the intentions of the author and the regisseur are reflected in him, what he does well and what he does badly, the direction in which his imagination leads him, his desires, and to what limits it is possible to insist upon one or another solution (120).

The director must find a way to show the actor's what and how they are doing during rehearsal and help them discover if that was their intention. To complement the director's mirror role the regisseur-pedagogue, as viewed by the author, states that

> the greatest reward that such a regisseur can have comes when even the actor himself forgets about what he has received from the regisseur, to such a degree that he enters into the life of all the instructions received from him (119).

Relationally, Vladimir Nemirovich-Danchenko's ideal was to impart to the actor--professional or student--in such a way that the learning was assimilated into the life of the actor and that the "stamp" of the director was not visible. Only in the theatrical or regisseur-interpreter elements of directing should the hand of the director be seen.

William Ball, in this book A Sense of Direction: Some Observations on the Art of Directing (1984), spends considerable time talking about the relationship to actors. Best know for his work with the American Conservatory Theatre, Ball provides some good advice for young stage directors--some "common-sense techniques" as well as "the principles that influence the director's primary decisions" (xiii). For me as researcher, Ball makes a successful connection between professional theatre and educational theatre by approaching his "good advice" from a relational and humanistic level rather than a theoretical level. Principles that include failure, fear, praise, and use of questions counteract *depersonalized* direction and lean towards pedagogic skills. These skills build relations with actors which then become the building blocks for a successful production.

Ball is quick to point out that fear is the great enemy of theatre because it leads to limiting the amount of chance taking by actors.

> The actor will learn to relinquish his fear when he sees that the director never causes another actor to be frightened. If the director terrorizes, victimizes, or humiliates someone else in the cast . . . his guard will be up perpetually (44).

He encourages every director to find her/his own variety of techniques to get the actor to calm or overcome his/her fears. Becoming an actor's ally is essential to this process and "each director must develop techniques that send messages quickly about that alliance" (44). In a college play, as is any play, this alliance can be the beginning point of working with actors. They are often afraid that their characters will not have sufficient depth or that they will somehow fail in front of an audience. To counteract this failure complex and calm fears, Ball clearly states that failures are not the end of a process but a beginning of a learning process--it is the "threshold of knowledge." The actor or student/actor is encouraged to explore in this type of milieu provided that the director/actor alliance is successfully established.

Ball also includes a section on praise. He believes that general praise like "its a pleasure to work with you" or "that scene is coming along nicely" "...doesn't have to apply to any specific achievement, it lifts the actor's spirit and causes him to flourish. He feels his flower is blooming" (45). Here is concern for the actor. Here is the nurturing metaphor that posits "when the actor grows in self esteem and confidence s/he has the grounding to be successful."

One of William Ball's more riveting principles is that of counteracting "depersonalized direction". Depersonalizing takes place when directors choose to present ideas and give directives to the cast in a "impersonal" way and in a way that creates "ego conflict". He suggests that when a director stands in the centre of the rehearsal hall and sends out edicts like "I want you here", or "I want you to do it this way", the use of "I" as a central and controlling force is stressed. Ball suggests that a young director choose to phrase remarks that are inclusive:

> "Let's see what happens if we have you in the centre for this," or "How would it be if you came in from the side?" These suggestions all lack the prefix of ego. They make it much easier for an actor to feel that the director is working with him and not using him" (69).

What Ball is talking about here is "decentered directing". Decentered directing places the director not as the peak--the "know it all"--but as the collaborator and motivator. When asking a question, for instance, the author suggests phrasing the question in such a way as to open choices within a play rather than close them. "What would you do?" or "what is your impulse at this moment?" values the actor's personal craft and creativity. It also takes the pressure from the director. "It is an illusion for a director to believe that everything depends on his having figured out everything in advance. Not only is this impossible, but the notion introduces great stress into the rehearsal process" (52).

Ball in no way claims that the director relinquishs leadership and, as Nemirovich-Danchenko says, the *regisseur*-organizer role must remain in the hand of the director. Ball believes for instance that the blocking should be done at the beginning of the rehearsal and with brevity. He is aware that sometimes an actor will disagree with the blocking but he re-assures her/him that the blocking is just sketched in. Later, if the actor still feels awkward s/he can change it.

Relationally then, the director has a mandate to include the development and self discovery of the actor through attitude and mutualism. The hidden element of investing energy to the welfare of the actor will bring about benefits in the collaborative energy within the rehearsals and should be visible in the final product of the play performance.

Addressing the Novice Actor

The director is to be the "interpreter of the play" and the "trainer and guide of the actor". These are the two preeminent roles of the director as defined by Hugh Morrison in his book Directing in the Theatre (1973). For a talented and professional cast Morrison suggests that the directors role will dwell almost exclusively in the "interpretive" realm, with the director

> acting not as a trainer, but as an audience, a sounding-board, and an organizer of creative ideas. The highly gifted actor, amateur or professional, can't be taught to act, he can only be helped to discover and evolve his performance...(6).

For novice actors, amateur companies and drama students, Morrison suggests that the director becomes a teacher by way of melding professional knowledge to meet the nurturing requirements of student/actors or novices.

> The circumstances of theatre are very diverse, and most professional directors will be called upon to work in

> widely varying conditions; from directing untrained amateurs or school children, or teaching and directing professional drama students, to working . . . with good facilities and highly skilled professional actors (5).

Obviously the first and foremost part of the director's role is to be a "midwife" (Morrison 1973) to good acting. When working with the novice actor however, the director must include a consultative role with the actor, particularly helping him/her understand about the craft acting and community of the theatre.

> The actor needs help as an individual, above all encouragement and sympathy; he needs to understand his limitations and weaknesses, and his powers, of intelligence and emotion; also his relationship to other actors (10).

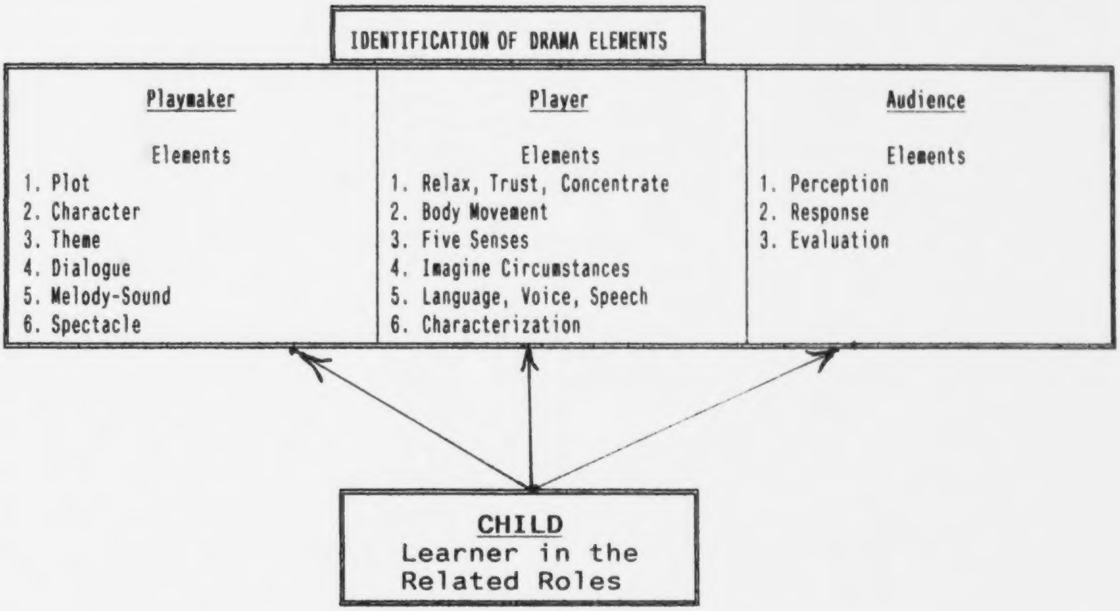
Although every college play will have its share of gifted actors, I believe it is fair to translate Morrison's pedagogic role towards the novice to that of the actor in a college play. Pedagogically the college director must know when to teach during a rehearsal and when to let the student actors discover individually.

> It seems facile to imply that the director should be a sort of Universal Aunt to the actor, but while not professing to be a psychologist he must be a friend (10).

Positioning the College Play as a Learning Experience

In the diagram below Geraldine Brain Siks outlines the foundational elements of creative dramatics that are inherent in the activities designed, structured and guided by a teacher or leader "to involve children in the processes of discovering, creating, and experiencing drama as an art and a learning experience" (1977, 34). As a "player" the student of drama is exposed to physical potentialities related to participating in a dramatic creation; as a "playmaker" the dramaturgical and constructive elements are presented to the student; and as an "audience" member, the student of drama will learn what it means to be part of an audience by way of sharing finished projects with peers.

Fig III-1


IDENTIFICATION OF DRAMA ELEMENTS
Playmaker
Elements
1. Plot
2. Character
3. Theme
4. Dialogue
5. Melody-Sound
6. Spectacle
Player
Elements
1. Relax, Trust, Concentrate
2. Body Movement
3. Five Senses
4. Imagine Circumstances
5. Language, Voice, Speech
6. Characterization
Audience
Elements
1. Perception
2. Response
3. Evaluation
CHILD
Learner in the
Related Roles

The student actor, as a participant in a college play, will also be exposed to the elements of drama as outlined by Siks. There are of course some distinct differences between creating a drama (a collective creation or role play situation) and using creativity to interpret a written play. Surely the "player" of a college play will test her/his own concentration, senses, voice and characterization just as a student of creative dramatics will. Both are building upon the physical potential of the student.

Siks defines the creative student of drama as a "playmaker" because the students themselves create the dramatic event in terms of plot, character theme, etc. The student/actor within the college play, however, is not a "maker" but is rather a "play participant" wherein the seven elements of play construction are being exposed to a student/actor in only slightly different ways than a "playmaker". The elements are actualized by study, discussion with the director, repetition through rehearsal, and interacting with the set and other actors. The play provides a "hands on" experience in a similar way to that of creative dramatics, but within a defined parameter of a provided script.

Although the student actor is removed from the experience of being the "audience", as a performer s/he must still wrestle with the elements of perception, response, and evaluation. The student/actor needs to learn to read the audience while on stage: the rise and fall of laughter, the restless movement, and the external noise that disrupts the performance. The actor must then respond and adjust the performance after reading the audience. Tempo shifts, quickened movements, and adjusted volume are all responses to differing audience environments. Evaluation also becomes an element of survival in the theatre. Testing the validity of theatrical reviews and comments of audience members means learning to "read between the lines" and then decerning the motivation for the critique (both uplifting and cutting). Learning to evaluate one's own performance means establishes the reflective practise necessary to improve as an actor. These, as well as the other elements of creative dramatics, are applicable to the experience of rehearsing and performing a college play.

Styles of Directing

In Directing for the Theatre (Sievers, Stiver, Kahan, 1974) a directorial truth is proclaimed--a truth that is perhaps obvious but one that still needs to be embraced and understood by students of directing.

> Each director evolves his own method of working with actors, depending on his background and training, the experience and training of the cast, the style and type of play, and the time remaining before opening night (270).

The flexibility of a directors's method, style or approach to directing is really based the director's desire to accommodate a broad spectrum of contextual characteristics linked with the production of a given play. "A director may use different methods with different actors in the same scene, with different scenes and certainly with different plays" (270). In the fig. III-2 below, the authors have attempted to delineate at least three distinct approaches to directing: one, a creative approach; two, a creative/technical combination approach; three, a technical approach.

fig. III-2

Continuum

Creative Approach Approach (Permissive) (Authoritarian)	Combined Creative and Technical Approach	Technical

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>>----------------------------------->
(Toward Opening Night)

These three styles or approaches to directing are placed on a continuum wherein the *creative* approach provides one limit case for the continuum and the *technical* approach is the polar limit case. Within the middle ground is the area entitled the *creative/technical* approach, which is a mix of permissive and authoritarian directing strategies. What is perhaps most interesting about this continuum is that the authors link the creative approach to a permissive orientation to the cast and the technical approach to an authoritarian orientation to the cast. Movement or shifts from permissive to authoritarian strategies and orientation are causally linked to the march toward opening night.

> Ideally the director should start near the left of the continuum, trying the most creative approach, allowing it sufficient time to work, before going on to the right. The last step at the right should be thought of as a last resort near opening night or with inexperienced actors (pg 270).

The contextual application of permissive or authoritarian strategies, and the blending thereof, provides a multiplicity of styles of directing. Directors may find themselves authoritarian (and therefore strongly directive) in one situation and permissive (and hopefully more mutualistic and collectively creative) in another. I take exception, however, to the association with authoritarian strategies and the inexperienced actor. This modernist strategies and the inexperienced actor. This modernist approach to directing assumes that with the inexperienced actor the director needs to adopt a "stop and tell him/her" relationship when directing or in other words, adopt a very technical approach.

It is true that as the cast and director move closer towards opening night, a more technical directorial approach may help focus inexperienced (and experienced) actors and thus meet the needs of a production. However, in a college play, the permissive/creative approach provides the opportunity for the student/actor to explore, thereby acknowledging his/her inexperience. The director can be freer with the discovery time during rehearsal if one of the directorial goals is pedagogic by encouraging the actor's constructivist understanding of acting theory. Again there is no "educational" or college theatre component in Directing for the Theatre that might take into account the needs of a student/actor.

In light of the author's and director's principles I have outlined in this chapter, I would like to define my own orientation towards actors and my directorial approach during this research project. Like Stanislavski I wished to "produce a play and in the process create an actor" (110). This statement does not arise out of hubris. During my research project, I hope to position myself as a teacher/director directing a cast composed of student/actors. I will attempt to give every opportunity for discovery, self-actualization, and practical application of acting theory. But, like Sievers, Stiver, Kahan, as opening night closes in, I will not hesitate to adopt a technical/authoritative approach to directing when needed. With that being understood, however, my approach to the cast will centre around the creative/permissive end of the continuum. This, I believe, will provide the space needed for my pedagogic objectives.

CHAPTER IV: THE PEDAGOGY OF DIRECTING

There is, as I have stated above, within the realm of the college play a process/product tensionality which impacts the sensibilities of post-secondary directors (the term *post-secondary director* refers to those who engage in the selection, auditioning and directing of post-secondary students in a play). The *process* part of a college play, applied primarily in the rehearsal, creates the opportunity for an actor to put flesh on the skeleton of acting theory and voice training found in the college acting curriculum. Even in a small college setting, foundational courses such as *improvisation*, *scene study*, *acting lab*, and *oral interpretation* are offered in some combination.

With a modernist orientation to directing, I believe the theory, pre-planning, competitive structures and univocal shaping of the post-secondary play are rendered problematic when pedagogic motivation and tact are excluded. I am not saying that a modernist director will ignore all aspects of pedagogical tact but I believe there is a functional difference in directing a play from a professional/product orientation than in directing a play with a pedagogic/product orientation. With the former orientation, the sense of tact can be lost in an ages-old preselected routine of philosophy and methods that may not meet the needs of individual acting students (Gross, 1982).

Pedagogically, the actor training/actor practice separation prevalent in theatre schools is not perceived to be a problem. An acting coach may work with a student in a sensitive pedagogic manner during acting workshops and scene study which gives the student/actor every chance to explore this craft in a practicum/praxis manner. Actor exploration is often in the form of *scene study* where performances of selected scenes are presented to *peers*. An analogous example would be the *peer teaching* experience that student teachers are exposed to prior to their placement and practicum in a school.

Student/actors experience a shift in performance expectations when they are thrust out into the world of the college play. Demands that accompany an impending performance--*quality* product, finite timeline, and audience appreciation--can become overwhelming to a young actor. Imagine non-swimmers who, after a few lessons, are cast into the deep end of a pool. They will probably survive the ordeal but the experience of staying afloat will also produce moments of terror. The attempt to impose stringent performance expectations on student/actors while undervaluing educational expectations is problematic. The professional/product only approach to learning contradicts the nurturing and valuative heart of pedagogy.

If one believes that the theatre experience is "not to teach how-to-act so much as it is to help students become the kind of free and aware people who can act" (Gross, 1982, 2), then the "pedagogic intent" (van Manen, 1991) of the instructors/directors will be imbued in every aspect of product/process dialectic. Pedagogic intent, as is indicated by the definition at the beginning of chapter II, suggests that the director/teacher will subsume his or her expertise under the banner of "good will" for the students. As we will see later, a director does not have to sacrifice performance aspects of the college play, in order to foster student/actor self actualization. It is, however, desirable to bring the product/process dyad into balance.

What is problematic about placing professional expectations and demands on students? Roger Gross, in his article "The Promise of the New Actor Training: A Professional Challenge For Teachers" (1982), recognizes the tremendous pressure and stress placed on acting students when they are asked to "give up all defense, to yield to the rush of emotion, to forget the threat of a judgmental audience" (7). Gross goes on to suggest that the natural tendency for a person in that situation is "to tighten up, to defend, to hide, to mask" (7). One can not realistically remove the evaluative aspect of the actor-audience "conversation" but by deliberately elevating the pedagogic relationship between actor and director during the rehearsal process, actor self-actualization should become entrenched in the college play experience.

A director who is instrumental in his/her approach may well define the vision and the choices that the actors must make, whether through demonstration (acting it out for them) or by naming the *correct* choices by the actor. Over-emphasized product orientation has the potential to be counter productive in meeting the *praxis* needs for a young acting student. In a similar manner the instrumental, *top/down* approach to acting imposes a univocal vision of the play onto the actors which can repress the organic process in character creation and lead to *unnatural* acting on stage.

I have painted a rather stern vision of a modernist director. The expertise of the dictatorial director seems to lie in the orientation to pre-determine the blocking and scoring of the script. Pre-determination can, summarily, lead to the adoption of a univocal vision of the play. There are other styles of directing. A title of "acting coach" or "the actor's director" is often given to a director who values the ideas and development of his/her cast.

Concept directors work from a central "image body" which emerges from the script. For example the central image for the play Godspell might be physicalized by creating a large *jungle jim*-type constructivist set that has moveable machine-like stations. Each of the disciples would be costumed in a different workforce outfit at one of the stations. However, the machine has broken down, just as humankind's relation ship to God and each other has broken down. The central image would portray Jesus as the cosmic repairman who goes around restoring usefulness to each disciple by repairing each station. The *jungle jim* set would provide an opportunity for playfulness and physical action that Godspell calls for.

If used as a catalyst, the "concept" can create a collaborative approach to rehearsals because of the sensory and imagistic stimulus generated by the concept. The modernist orientation to directing provides a contrast with the collaborative approach that I believe needs to be a part of the college play.

Finally, for the director, and perhaps the actors as well, decentered directing/collaboration is an experience in the "sublime" (Hebdige, 1990). The director/actor must paradoxically "dwell" together in a space which is both framed and unframed at the same time; this is what I mean by the "uncertainty" and the "weak thought" of postmodern theatre. There is at one time exaltation in the collective working out of the vision for the play and the joy in completing and sharing it with an audience. At the same time there is absolute terror in the inclusion of other voices and the creation of pedagogic opportunities which leave an uncertainty, in the mind of the director, of the final product.

The "Writerly and Readerly" Text

In an article by Alan A. Block (1990), "The Answer is Blowin' In the Wind: A Deconstructive Reading of the School Text", he claims that the act of *reading* text is an "interpretive" one while conversely the act of *writing* text is a creative one. "Only if we view the world as text we must write, and therefore the product of textuality, is there the opportunity for libratory activity, for meaningful lives, and for freedom" (24). The *writerly text*, as Roland Barthes has stated, "is ourselves writing", the making sense of the textures and codes that surround us. The writerly text "has no determined meaning, no settled signified, but is plural and diffuse, an inexhaustible woven fabric...a seamless weave of codes and fragments of codes, through which the writer may cut his own path" (Block, 1990, 33). The *readerly text* is reading that which has already been written. Block explains it this way:

> Reading is governed by the signified, and not only demands, but defines conformity. From reading we may learn only what others tells us . . . (25).

The process of codifying as set in motion by a prescriptive director can become the act of "writing" the production. Actors can only read the choices within the script that have been set out for them by the director. As educators, directors should be attuned to the possibility that during the college play they are modelling the acting experience that will be imprinted on to a student-actor's habits and understanding of the profession.

Directing as Pedagogical Discourse

Educational discourse about the hierarchial relation between a teacher and student is a discourse that has a kinship to the relation between the director and actor. Ellsworth, in her article "Why Doesn't This Feel Empowering?" (1988), problematizes this relational structure between teacher and student by noting the contradiction between the emancipatory goals of critical pedagogy and the binary and hierarchial opposition of teacher/student. Ellsworth argues that the emancipatory efforts of promoting student voice and student empowerment can be a "smoke screen". Critical strategies, which try to re-distribute power to students, can "give the illusion of equality while in fact leaving the authoritarian nature of the teacher/student relationship intact" (Ellsworth, 102).

The "redistribution" of power between hierarchial structures of the director/actor dynamic in the college setting can be accomplished by the adoption of a postmodern orientation to directing. By de-centring the director/actor binary the "either/or" dynamics are weakened. At the same time de-centring removes the vertical hierarchy of the director position and creates a space for both actor (student) and director (teacher) which can re-define the power relationship. De-centring of directorial power can be construed as an ethical action which I see being played out on two fronts: the ethic of pedagogic space and the ethic of responsibility.

Ethic of Pedagogic Space

First, decentered directing suggests a pedagogic ethic within the college play--a stance which holds the educational welfare of the actor/student as its highest aim. Situated within this ethic a director/teacher structures situations with pedagogic intent (Bollnow, 1989) and, as critical pedagogy suggests, the director/teacher is continually re-informed by actor/student agency during the rehearsal experience.

In the college play the director not only provides objective interaction with the student/actor (what I call becoming the "artistic other"), but also acts as a teacher. Modernistic directing theory falls short of meeting the individual needs of student actors because of its product orientation; the primary director-actor interaction is aimed at improving the external performance. Focusing on the external performance, however, is in contrast to the constructivist aim that posits students as "builders of knowledge who actively construct the meaning of their lessons on the foundation of both their past experiences and their personal purposes" (Henderson, 1992, 5). As a teacher-director an intuitive recognition of what aspects of acting theory can be integrated into "the play experience" becomes as important as the final product. This constructivist learning lives in the pedagogic space created by de-centring the director; where actor/students can interpret, implement and construct acting theory during the play process and where directors/teachers can be informed by actor-director associations.

Another side to the pedagogic ethic is to foreground and question the implied superiority of the teacher's (director's) understanding. To question superiority is part of Ellsworth's critique of critical theorists:

> As educators who claim to be dedicated to ending oppression, critical pedagogues have acknowledged the socially constructed and legitimated authority that teacher/professors hold over students (Burbules, 1986, as quoted by Ellsworth, 1989, 102).

The re-distribution of power (the disruption of modernist theatre discourse) between a director and an actor could be construed as a critical pedagogic issue subject to Ellsworth's arguments. The subject/other equity stems from positioning the director as a teacher who is cognizant of the needs of the students as both actors and learners. The key, however, in response to Ellsworth, is to recognize the partialness of director/teacher knowledge and adopt the postmodern sensibility of "fragmented knowledge".

Ethic of Responsibility

The second ethic is one of responsibility, that ethic which speaks to the needs of the play/production. Pre-rehearsal "framing" of the play's parameters is a necessary operation by the director who wishes to create actor pedagogic space. These "choices" are difficult, though not impossible, to negotiate with actors (budget, venue, script selection, set design, period). Realistically, before the actor even enters the picture, each decision was collaboratively agreed upon by the members of the educational and technical community (department chair, designer, costumer, technical director). Cohen points out that "the need for collaboration, and for artful, effective collaboration, has never been more important than in the present age . . . the modern director is now more regarded as the first among equals rather than the all-important artistic dictator" (Cohen, 1984, 10). Yet the responsibility for these decisions must remain with the director.

The expertise inherent in pre-rehearsal framing and directorial intervention during rehearsal results in an authoritarian imbalance between the director and the actors. For critical theorists this is not immediately problematic:

> *Acceptable* imbalances are those in which authority serves "common human interests by sharing information, promoting open and informed discussion, and maintaining

> itself only through the respect and trust of those who grant the authority" (Ellsworth, 99, and Burbles, 108, as quoted by Ellsworth, 1988).

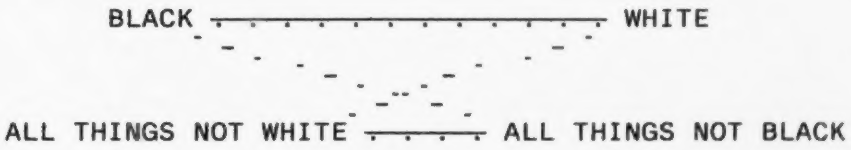
Ellsworth states that while this authority can be emancipatory and empowering in its intent, "the question of 'empowerment for what' becomes the final arbiter of a teacher's use or misuse of authority" (99). In the case of theatre, expertise/authority can be used ethically to provide the boundaries of the play within which individual actor learning can take place.

Difference and Equivalency

To close out this chapter on the pedagogy of directing I would like to briefly comment on the differing but equally important roles of the director and actor in a college setting. Frederic Jameson (1991), in his article "Postmodernism or The Cultural Logic of Late Capitalism", has some interesting thoughts on the exclusionary space set up by dichotomous binaries; a binary similar to the either/orness of the director/actor dyad that can be evident with authoritarian directors. The argument that I have extrapolated from Jameson's work seeks to soften the oppositional roles between director and actor while at the same time emphasizing the different functional roles fulfilled by each.

Jameson presents an example, which I have diagrammed below (fig IV-1), that places black and white as binary opposites. He notes, however, that other descriptors could be used to show an "oppositeness" to black rather than just the word "white". "All things not black" could be replaced as opposing black which would provide space for any color above and beyond white to be seen as "not black".

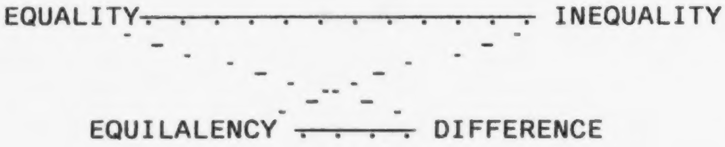
Figure IV-1



Although the illustration is simple it visually helps identify that there is space to be found within and without the "either/orness" of oppositional binaries. The diagram indicates that the "otherness" of black and the "otherness" of white is an expanding, not limiting, concept.

As I suggested above, the role of the director and actor may not be equal but there may be a way to endow equivalency to both positions. Jacques Derrida has defined binary opposites by stating that "the interdependence is hierarchical with one term dominant or prior [the director], the opposite term subordinate and secondary [the actor]" (Scott, 37, parenthesis mine). Here the relationship is not equal. If, however, we apply the "expanding" concept of the "Jameson model of opposites" and apply it to the notion of "equal versus different" some possibilities emerge; possibilities that create space for other "relationships" between equality and difference.

Figure IV-2



In the diagram above (fig IV-2), "equality" and "inequality" are placed as opposites with mutual exclusivity. "Difference" can be substituted for "inequality" in the same way "all things not black" was substituted for white. The word "difference" and "equality", then, need not be situated in an antithetical stance. Equivalency can also be substituted for the term equality. In other words differences can be valued as equivalent though not necessarily equal.

The possibility of "equivalent differences" has a direct application to the director/actor binary. The director and the actor do not have roles that are equal or the same. By foregrounding the difference between the roles of actor and director we can hope to find a sense of "equivalency" that values the contributions of each partner to the play. Equivalency then, should initiate the displacement of binary (heirarchial) oppositions while consequently opening the space for each participant in the college play to value their specific role.

CHAPTER V: THE BACKDROP OF THE STUDY

Site of the Study

Research that examines pedagogic directing within a post-secondary environment would most likely be centred around schools of acting or university and college theatre departments which have an active performance schedule. Of the research options possible, four distinct categories of post secondary institutions emerged: (1.) Acting schools sponsored by theatres (The Citadel Theatre, Edmonton; Theatre Network, Edmonton); (2.) University or College theatre programs (U of Calgary; Grant MacEwan College; Red Deer College); (3.) Specialized post secondary acting schools (Rosebud School of the Arts; School of Creative Ministry, Kitchner Ontario); and (4.) Professional actor training programs (U of Alberta BFA program; National Theatre School). All four of these categories provided the single most important factor in this study--that student/actors would be performing full length plays in front of a constituent audience.

My choice for a research site was Rosebud School of the Arts (RSA). It is situated in a small village 26 km. east of Drumheller. This "community" acting school is integrated as an institution within the context of the historical town of Rosebud. Historical sites include: Circa 1920 buildings (still in use), an art gallery, a museum, and interpretive nature walk. Rosebud School of the Arts inhabits the historical hotel (1920) for use as the administration building; the Textile shop (1915) as a main dinning room for the dinner theatre; and, finally, the opera house (1945) as the major performance site. "Rosebud Dinner Theatre", the performance arm of the school of acting, brings in over 15,000 patrons a year to see the three productions it presents.

Rationale For Site Selection

I have had a long standing relationship with RSA as both guest "Coaching Director" and consultant. Apprentices (student/actors) learn under resident performing artists and coaching directors who provide studies, projects, reading and activities in the their areas of specialization. These programs develop specific skills which apprentices will need for future productions. Apprentices seek to attain a Bachelor of Christian Theatre Arts (B.C.T.A.) and the Fellow of Rosebud School of the Arts (F.R.S.A.) as per certification by the Government of Alberta (see appendix C for a more detailed account of "Bill Pr 8"). Specializations of theatre study include: Acting/directing, Playwrighting, Technical, Design, and Music.

My reasons for choosing RSA are based on the criteria of practicality and localization and the school's "grassroots" commitment to community and educational theatre. Having cultivated a close relationship with RSA there was a level of trust, involving ethics and commitment to the students rehearsing the play, that was already established. When I approached the school with a research proposal RSA suggested that I direct their "summer" dinner theatre show. RSA made it clear that although it was understood that I would be there to research pedagogic directing, they were pleased that I could provide the needed directorial expertise for their summer show. In essence, RSA, needed me as much as I needed them. This mutual need was a foundational step in creating a mutually beneficial researcher/participant relationship.

The designated three-week rehearsal period kept the research parameters localized. This indicated that the time for initial data collection would be limited and that my contact with the actor/ participants, although brief, would be an intense immersion into the project. The technical considerations associated with the video recording of 80 hours of rehearsal also became simplified because of the shorter rental period of video equipment, with the requisite "camera person".

Educationally RSA is structured around a "Master-Apprenticeship" program whereby actor apprentices are placed together with "master" acting coaches for a period of three years (depending on the experience of the apprentice). During this time, apprentice actors are given many practicum-like experiences as they are cast in the dinner theatre shows. This excerpt from the 1994 Rosebud School Calendar explains it's vision of the practicum experience.

> Since the best training is on-the-job training, this theatre has a serious commitment to education...In this sense, Rosebud Theatre is not just community theatre. The School's mandate is to train arts practitioners for community and church. Graduates are trained to transplant their skills into the lifeblood of other

> communities. Our mandate is both audience and participant education (III)

Pedagogically I was drawn to the philosophical approach of RSA. RSA believed that for the student/actors, the skills acquired and the discoveries made during practicum experiences (plays) would filter down and translate into life skills that would be of benefit in many theatre related occupations. Graduates of RSA have found themselves employed as church workers, community theatre practitioners, youth workers as well as professional actors. I felt that the transferability of theatre experience to a life outside of the theatre (as well as in it) was one of the objectives of a pedagogic director although I had not defined it in any concrete manner at this point in my research.

Timeline

My research examined the pedagogic relationships and experiences of student/actors and their director. The context of the study was placed within the backdrop of a play and it's rehearsal. The researcher, who was also the director, adopted a decentered and pedagogically sensitive manner in which to direct the play. Always there was an emphasis on the integration of theory and practise. The target date was set for June 15 to July 3, 1992. The actual time spent at the research site was approximately four weeks when the production meetings and follow-up interviews were taken into account. I also planned for three weekend meetings with the cast members before the commencement of the rehearsals.

Fig. V-1

1992

May 15-17	Travel to Rosebud School of the Arts. First pre-rehearsal meeting with producers and technical staff.
May 18	Finalize design.
May 29-31	Meeting with cast and finalize research contingencies (camera operator, microphones, letters of agreement).
Jun 15-	

Fig. V-1 con't

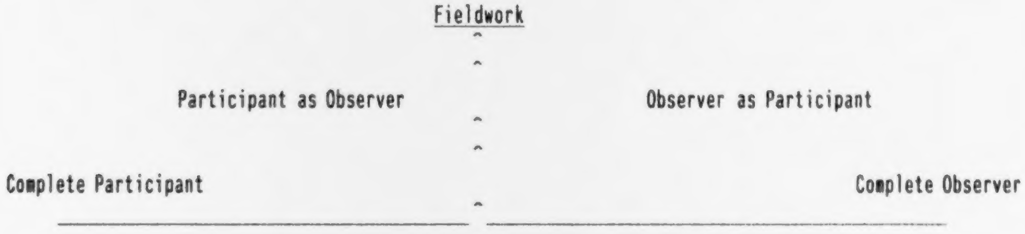
Jun 15 -Jul 3	Concurrent rehearsal and data collection via video recording.
1993	
Jan 15	Candidacy
Jan 25- Mar 13	Watch video tapes--Theme identification
Mar 19-21	Stimulated recall sessions with actor-participants
Jun-Dec	Write dissertation
1994	
Jan-May	Write dissertation
May 11	Dissertation defense
Aug 31	Submit corrected dissertation to Faculty of Graduate Studies

As the rehearsal time assigned to each RSA production is 3 weeks in length, there were certain limitations and concerns that I carried with me into this research project. "Would there be sufficient raw data to generate *moments of significance*? Would these moments of significance be recognizable when they were mediated by the distance of the camera lens? I was sure that the reconstruction of the researcher's directing experience would be distanced and distorted by the medium of video. The following sections, *The Director as Researcher, Stimulated recall* and *Methodology*, indicate how the use of journals (mine and the actor/participants) and video taped interviews (to augment simulated recall) created a triangulated "safety net" in the reconstruction the director's biography.

The Director as Researcher

Ethnography makes the claim of objectivity despite positioning the researcher as a *participant observer* (Spradely, 1980). By acknowledging the place of the researcher as an actor in the research and using interactions, should they happen, as reliable data, ethnogrophers believe they can maintain that objectivity. In ethnographic fieldwork the researcher usually is involved with the study group in a manner that is wholly involved, wholly distanced or in a graduated space between the two. Junker (1960), as cited by Hammersley and Atkinson (1983, 93), devised a theoretical model of social interaction that is mapped out in Fig. IV-2:

Figure V-2 Theoretical Social Roles for Fieldwork



In this model, when the researcher enters the *complete participant* role, the ethnographer's activities are *wholly concealed*:

> To the inexperienced, "complete participation" might seem very attractive. Such identification and immersion in the setting may appear to offer safety: one may travel incognito, obtain "inside" knowledge, and avoid the trouble of access negotiations. . . . However, "passing" as a member over a protracted period may place great strain on the fieldworker's dramaturgical capacities . . . . The range and character of the data that can be collected will often prove restricted in practice (Hammersley and Atkinson, 1983, 94).

Nathalie Gehrke, in her article "Toward a Definition of Mentoring", addresses the inappropriateness of applying objective and impersonal descriptive and quantitative studies to a phenomenon that is personal and subjective:

> No questionnaires or self-distancing instruments will do when one is trying to apprehend how people enter into and maintain distance-reducing relationships such as that of the mentor and protege . . . . Case studies and autobiographical reflections will always be more powerful in illuminating the mentor-protege relationship than

> will those inquiry techniques that insist on attempting a third-person objectivity . . . (194).

If Gehrke is correct, and I believe she is, I can see a correlation between the mentor/protege relationship and the relational context of the director/actor. I believe that removing the distance between the researcher and the researched is germane to the kind of research undertaken in this study. Rather than adopting an "objective" orientation, I chose to enter wholly into the study. Gadamer thought it was impossible to devise an appropriate method of inquiry apart from that which is being inquired upon (Smith, 1992) and would entail the researcher being ever-attentive on remaining one of the researched in hermeneutic work.

Reconstructed biography, in the context of this study, places the researcher as a "participant observer" (fig. IV-1) in the attempt to recreate the *moments of significance* that emerge from the interactions between director and actors. The use of video recording throughout the rehearsal time period, facilitated the stimulated recall of these moments. My participant observer position as researcher/director meant that I also lived the narrative on tape and, with the use of a personal journal, could bring a reflective yet distanced examination of the data. The result of reconstructed biography brought about a much deeper understanding of discovered insights by being present and part of each directorial choice.

As a director at Rosebud, I was inextricably entwined in a relationship with the actors. As a researcher, then, it would have been foolish to think that I could adopt an objective stance in choosing a method of inquiry. Rather, my attempt was to understand the nature of pedagogic directing, situating myself as the research instrument in a "hermeneutical exploration(s) of the human life world" (Smith, 1992). In a very real sense, then, I was being researched more so than the actors, the play, and the given circumstances. Smith correctly suggests that as a researcher, immersing one's self in qualitative interactions, we cannot remain unchanged by this meeting:

> as the hermeneutic tradition always reminds us, how we interpret details is very much related to our macro-frames, so we struggle continuously and contingently to extend our sense of what is at work. In orienting ourselves this way, we also affirm the hermeneutic insight that good interpretation is a creative act on

> the side of sharpening identity within the play of differences . . . (1992, 199, 200).

My intention, as suggested above, is to examine the nature of pedagogic directing and push beyond the boundaries of normative directing philosophies in both theory and personal practice.

Stimulated Recall

Stimulated recall works in the context of this study because both actors and the director have shared the same communal experience, an acclimatization and a building of a community. "Running" a video clip sets in motion a "quickening" of the memories. The stimulated recall sessions took place seven months after the closing night of the research play. When the tapes were viewed we, director and actor, re-lived the acclimatization process we experienced as well as the stress and the humour located in that three-week time frame. The quickening of these moments moved us back in time so that what we experienced as we watched the video clips transcended an interview--it was a rekindling of the relationships. Reconstructed biography allows me as researcher to bridge the gap between my reading of the *other's* experience and being able to live it myself. When the actors identify a significant moment through the process of stimulated recall we both can merge with the context. We may even interpret the moment differently which is indeed a desired outcome of triangulation.

The element of embarrassment must be overcome in order for the nuances of the remembered moments to emerge. I, as director, had to overcome a perception that I looked awkward on tape. There needed to be a surrendering, a recognition that "this is the image I present to the world every day" and then to come to peace about it. In the same way the actor/participants waited to view the tapes with nervous anticipation. Ivy was concerned because she had previously viewed herself on tape and felt uncomfortable with her representation. Surprisingly enough she felt very comfortable with her physical silhouette and mannerisms as we viewed the tape. Ivy said, "The last time I watched myself on video was 1990 and you know--its not excruciating [this time] . . . . It's no surprise to anyone else how you look. It's only a surprise to you" (interview, 1993, March 17).

Hermeneutic Process in Directing Research

Because it is my directing experience that I wish to illuminate--the educational and professional pressures to direct in a pedagogic manner--I could not simply observe other directors.

> Hermeneutics is about creating meaning, not simply reporting on it. This distinguishes the hermeneutic effort from, say, ethnographic and grounded theory formulations wherein the task is to try to give an account of people's thoughts and actions strictly from their own point of view (Dobbert 1982; Glaser and Strauss 1967 as quoted by Smith, 1992, 210).

My meaning-making needed the first-hand experience with the actors. It also meant that I was able to enter into the mind of the director in order to re-create the thinking patterns that accompanied a directorial move or response. By way of observation moments of significance become identifiable but through the use of reconstructed biography I could get at my own hidden meanings.

Two things make reconstructed biography an important methodology for opening up pedagogic directing. First, the world of the play and the culture of the rehearsal is not a foreign world to me, for I have been introduced to its customs. Second, the language of this unique world is a language that I was part of in the creation. Our collective interactions, between myself as director and the cast, created a specific form of communication. I was able to read the text of the rehearsal because I was familiar with the conventions. David Smith makes this point about this type of subjectivity:

> Within the hermeneutic agenda, however, the purpose is not to translate my subjectivity out of the picture but to take it up with a new sense of responsibility--to make proposals about the world we share with the aim of deepening our collective understanding of it" (1992, 201).

My plan was to use an internal hermeneutic process from which to analyze or superimpose the data collected--the moments of significance. The internal hermeneutic (interpretation process) is based on the expertise and pedagogic sensitivity from which I view the acting scenes or data made available by the video tapes and by way of stimulated recall.

Methodology

The methodology surrounding pedagogic directing and the identification of "moments of significance" should not be approached from a *problem-solving* orientation. The pedagogic relationship inherent in the actor/director dialectic suggests rather, the need to better understand; to pose "meaning" questions (van Manen, 1990, b). In the light of trying to *better understand* the data gathering consisted of four components:

> ONE. I kept a personal reflective journal so that I might record anecdotes and the summary- like set of field notes that were collected each day. The journal also became a record of my subjective experiences and recounted my own narrative about *researcher* as *director*. The reflections and narrative were placed against the backdrop of the actor's journal entries and the stimulated recall of both the director's and actor's experiences.
>
> TWO. The two actor/participants kept a journal of their experiences and interactions--with the director and with other actors through out the rehearsal. The actor's stories pointed to moments of significance that I had overlookeds or not thought important. The actors were given the opportunity to veto the use of their reflections and stories.
>
> THREE. The introduction of a video camera is a vital part of the reconstructed biography methodology. I video taped approximately eighty hours of rehearsal with the actor participants. The video tape itself provided a multiple analysis orientation to the data. The recorded eye of the camera gave me, as researcher, an opportunity to observe myself, as director, in a variety of interactive situations. The stimulated recall that was generated from my reflective observation of the tapes re-created the emotional context that coincided with the physical context. Stimulated recall helped the actors make this connection as well. Last, the use of video technology was useful in recording my formal interviews with the actors. The camera allowed for the research to include the physical context of the actors as they re-lived the moments from the rehearsal. Facial expressions, gestures, looks of agreement or denial became as valuative a part of the data as the transcripts of the interviews.
>
> FOUR. Interviews were conducted with the actor/participants with the intent of clarifying

journal narratives or, us of prepared questions, to explicate the essence of a particular moments of significance. By presenting selected clips from the rehearsal process, I used stimulated recall to understand the pedagogy behind actor responses and initiations when interacting with the director. Transcripts of specific interviews were made available for the actors.

The Script

Rosebud Theatre had selected the play "Larry" for their summer run. Because "Larry" was a newly commissioned script it had never been performed before an audience. Consequently the script's unknown quality generated an expectant tension. There were disadvantages in using an unproven script as one of the bases of a research project. Could the script be performed as well as it read? Would the script re-writes be returned at a consistently high level, given the three-week rehearsal parameter? How would the actors respond to the added pressure of fleshing out the first characterizations of the characters in "Larry"? These questions played upon my mind.

The use of this script also had some clear advantages. The actors had no previous models to rely on or be influenced by when creating their characters--there were no movies, no well-known productions or reviews for actors to consult. As a result their choices could be fresh because they were the first actors to flesh out the characters of this play. For the director, as well, there was a sense of "tabula rosa" when choosing a design and a directorial concept. There was never a hidden agenda that suggested the play be directed in some stylistically correct form.

The Actor-Participants

The actors are included in the research data as a means of triangulating the findings of the study. Although the methodology centres on the reconstructed biography of the director, the process of directing in a pedagogic manner must include the voice of those being directed. To understand the pedagogic relationship and the professional relationship between director and actor, both views of the experience need to have a place.

The actress who played the character of "Ivy" had just finished her third year as an apprentice at Rosebud School of the Arts. This show became a vehicle for her to move to the fourth and final year at the school. Ivy had been involved in numerous Rosebud productions over the previous three years, but this was her biggest role up to that time. The role of Ivy (character) was a challenging one for her as an informal conversation with her revealed.

The role of Larry was played by a fourth-year student who possessed a varied and strong portfolio of plays to his credit. Larry possessed [and still does] a hunger for being on the stage.

Validity

Validity in qualitative research has been conceptualized as:

> the adequacy of a description as a representation of a social situation. (Potvin, 1987, 24)

If, as Potvin suggests, the adequacy of a description can be judged in relation to its purposes, then what are the purposes of this study? I wish to understand more fully what it means to direct in a pedagogic manner and subsequently to translate this understanding into initiatives which foster this directorial orientation. And, as these initiatives are situated within a postmodern orientation, it is hoped that the reader will recognize their partialness and not claim them as edicts to be followed. They are but starting points or markers from which any reader can begin to further understand and gather momentum for pedagogic adjustments in their process/product situation.

The validity, then, of this study must lie in the expertise and pedagogic sensitivity that the researcher brings to the study. The findings must be then be placed against the backdrop of participant's voices and the reader's experiential history.

The Story of The Appearing Themes

With over eighty hours of video tape data to analyze, the exemplar clips were extremely difficult to isolate. I began searching for specific clips to open up discussion on the six dialectic themes that had been crystallized from the sixteen general themes that emerged for the data. I determined that if each student/actor were portrayed in a unique clip then the number of clips would double to twelve. In a move to bind the data in some way, I chose to use video clips that contained both primary actors within them. In this way each of the student/actors could recall the same scene.

I also discovered that I could not isolate one video clip that explicated only a single theme. I could not reduce the multiplicity of the directing experience to one singularity. In any one clip, three or four different themes and directorial strategies were addressed with. This realization suggested for me that the movement between self and other and process and product was in continual flux--that a director mediates and enters the interval between process and product at all times. Video clips of forty-five seconds or one minute could be used to isolate my use of the expertise of withholding or the expertise of intervention but the motivating and contextual framework behind strategy would be lost. The six exemplar video clips were identified then, because they carried numerous examples of intervention and withholding of expertise--pedagogic interactions that I named as *moments of significance*.

The Fleeting Nature of Fixed Meanings

I have watched the sand sift through the eye of an hour glass. There is no obvious sense of motion until the visual frame is moved closer and the individual grains become visible as they rush by. It would be difficult, if at all possible, to freeze one moment of time and capture it. Suppose a photograph of an active hour glass could be taken. At the same time that we are viewing the picture, behind it, in motion, the hour glass continues to change as the sand races along. The hour glass, until it runs out of sand, is in constant flux.

Fixed meanings are no less in flux than the sand mentioned above. For the purposes of this study I fixed certain meanings and understandings about what it meant to be a teacher or a director. I drew conclusions about my pedagogic intent/emphasis by observation. For *this moment in time, then,* I was able to declare "here is what I understand about the director as teacher". But as my learning and knowing was continually being reconstructed, I can not say what my understanding about pedagogic directing will be tomorrow. My understanding is not complete and it never will be complete because I am evolving--just as the reader of this dissertation is evolving. What is illuminated one day may seem mundane or simplistic in the days to follow.

The Reader as Co-Author

As a teacher I desire to lead those who "seek with a kind of *leading* that often walks *behind* the one who is led" (van Manen, 1991, p. 37). To claim, then, that this work is the final truth or that it is even "expert" in its content would be incommensurable with my pedagogic orientation. Rather, I acknowledge and embrace the notion that each reader will interpret and extend the meanings of this work through the mediating filter of his or her own experience. Rosenblatt explains experiential mediation in this way:

> The reading of a text is an event occurring at a particular time in a particular environment at a particular moment in the life history of the reader. The transaction will involve not only the past experience but also the present state and present interests or preoccupations of the reader (1978, 20).

Reading is a dynamic interactive event which posits the reader as a co-author with the writer.

Each time the reader scans these pages new contingencies emerge while others, unknown, may be hidden. Rereading a chapter may release new and deeper understanding. With each new reader and each new reading of this dissertation, it is being rewritten because my experience and knowledge horizon can not be the same as the readers. The *reliability* of this study also lies within the domain of each reader. The reader must ultimately determine if the themes and initiative put forth in the following pages warrant consideration and have inherent worthiness.

ACT II: PEDAGOGIC THEMES IN DIRECTING

CHAPTER VI: THE REHEARSAL AS TEXT

Six months after the play "Larry" closed my data analysis began in earnest. I had completed my candidacy in within those six months and used the time to re-affirm my question, "what does it mean to direct in a pedagogic manner?" Before me were the eighty hours of rehearsal captured on video tape--the historical recreation of my rehearsal experience as recorded through the lens of the camera. This orientation of *stimulated recall* to the data led me as researcher to identify "moments of significance" that emanated from diverse actor/director interactions. Examples of these "moments" reside in the act of exploring blocking, in dialogue about character or in diversionary banter during rest periods--interactions that are part of any rehearsal.

What made these interactions significant was that not all of the director's choices served the "product" needs of the play. In one instance the director questions the actors about their motivated moves during blocking. In another, the actors are encouraged to try a "different choice". In one exchange the director charges in to "set" an actor choice or "show them" the "right" way to make a move. In another the director plants a "seed idea" for the actors to ponder.

The variety within the types of directorial intervention has similarities to a teacher's tactful attending to a pedagogical moment within a classroom. The pedagogical moment "is the concrete and practical response to the question, What to do here?" (van Manen, 1991, 44). The *reconstructed biography* of my directing strategies, enacted as both teacher and professional, caused me to ask "Why choose a pedagogic strategy in one instance, and a professional strategy in another?" Professional as used in this study, means using strategies in the rehearsal that promote the best final product/performance possible. Although educators and their interactions with students are deemed professional, pedagogic strategies, as used in this study, promote the best development and learning situation during a rehearsal.

The Director As Pedagogue

Van Manen (1991) links the exercise or enactment of tact with that of "seeing a situation calling for sensitivity". He suggests that tact must also

> understand the meaning of what is seen, to sense the significance of this situation, to know how and what to do, and to actually do something right (146).

A teacher's tactful "seeing" in a classroom and a director's tactful "seeing" in a rehearsal hall both base their tactfulness on reading "texts". The teacher is reading the text of the classroom while the director is reading the text of the rehearsal[3]. The teacher has only one goal in mind, that of the pedagogic welfare and growth of the student. Everything s/he does is aimed at achieving that goal. The director, in addition to this "pedagogic intent", has other demands and other responsibilities that mediate his/her intentions for the actors.

Performance values are ever present in the mind of the director: audiences will have various entertainment expectations that can only be met by providing an adequate show; compressed rehearsal time, above and beyond other school activities, limits artistic possibilities and shortens technical rehearsals. This artistic/professional element tempers a director's pedagogical goals, adding other, more variant factors when reading the "text of the rehearsal".

Tact, the sense of improvisational knowing what to do, is one way a director can adequately make sure that both educational and professional demands of the play are given voice. Reading the text of the rehearsal, then, is just that--a pedagogic balancing between the demands of the performance aspect of "the play" and the process aspect of the student/actors. Thus, we enter into the product/process debate once again (discussed in chapter I) but with a new paradigmatic vision, one that posits that both product demands and process demands have place in the college play educational play.

Reading the Rehearsal Text

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[3] As "seeing" has historical links with an enlightenment paradigm, I choose to align myself with "reading" a situation which belongs more to a postmodern orientation. I do, however, recognize that both the postmodern "reading" and van Manen's "seeing" involve interpretation.

According to poststructuralists the signifier can never represent accurately that which is signified. The word *dog* (signifier) is an arbitrarily constructed descriptor for an animal (signified) where the real referent is in no way included. Derrida takes this thought further by defining "meanings of words" as being both deferred and different from each other (Crowley, 1989). The implication is that at the very moment someone believes s/he has the full meaning and understanding of a word (presence), the meaning of that word can change, unhinging the old meaning from the word.

What does the signifier/signified dynamic have to do with the "text of the rehearsal"? In the context of the rehearsal the meanings of a script, the interpretations of a script, and the subsequent embodiment of that script by actors, is a fluid interpretive phenomenon. For what does a director read when actors are rehearsing? Certainly not just the correctness of the playwright's words. The director is reading the intertextuality that stems from her or his connection with the script. This connection is mediated by the individual experiential history that has been written on the director. The words of the script will then take on the meaning and interpretation that is inscribed through that director's experience. When the actor's intertextual connection to the script is merged with the director's intertextual reading of a rehearsal, the multiple text possibilities from one script become evident. The "one interpretation" relationship between the signifier/signified of a script is then broken.

However, the "play" is a social experience that belongs to the public domain. If all goes well, on opening night a constituent audience will arrive at the theatre expecting to be entertained, moved, and stimulated. The extent to which this happens is based on the audience's ability to "read" the interpretations made by the actors and director during the rehearsal period. For the audience there must be an "anchor" to the meanings drawn from the script if they are to make any sense of a performance. The multiple text possibilities mentioned above require a guiding, objective directorial eye to shape the choices made for the audience. The director's expertise enables the use of tact to read read both the pedagogical and performance texts during the rehearsal.

Expertise

(Exper)tise / (Exper)iment / (Exper)ience. These words speak to the embodiment of what it means to direct pedagogically. The root word of expert, experience, and experiment all stem from the Latin "experiri" which means "to try, to be proved or approved by test" (Webster's Third

New International Dictionary). The horizon of a director's theatrical experience, when tried, proved, and reflected upon, can result in a level of expertise in reading the text of the rehearsal. Hubert and Stuart Dreyfus (1986), researchers in the "arational attributes of the expert", suggest that to become an expert is a matter of acquiring "skills". Their research has placed any individual in one of five skill levels: novice, advanced beginner, competent, proficient, and expert. The expert attains an understanding, which occurs upon seeing similarities with previous experiences, that can result in an "intuitive know-how" (Dreyfus, 1986). This quality, I believe, is the same expert quality that enables teachers and directors to *tactfully see* or interpret pedagogic moments.

The term "expert" becomes problematic when juxtaposed with the postmodern critique of decenteredness. This hierarchial title sets up an either/or binary that excludes or marginalizes those who are not deemed as experts. The acquiring and possession of expertise, however, need not be an exclusionary force but rather one that can be of service to students and, as articulated above, a force that I deem significant for a "pedagogic director". If there is a surrendering of the hierarchial tendency to proclaim as expert--"this is the way it should be done"--then in that expiring of a director's univocal stance something bigger, more daring, more synergistic, can be created.

When a director takes his/her own expertise--the intertextual application of skill and knowledge--and collaboratively experiments with the actors, each draws from the horizon of shared and individual life experiences. In the continual act of expiring or giving away expertise, the director promotes actor choices and actor discoveries. Pedagogically *giving way* creates space for actors to engage in constructivist learning, a necessary component of the educational play. The pedagogic nature of expertise then is played against the tentionality of the "objective, professional" nature of expertise.

The Metaxological director

Directors of educational plays must recognize that they are part of a "symbiotic relationship"--that of the director as pedagogue and professional. In my own crude way I was began to identify this dialectical relationship, though not necessarily an antithetical relationship, between the teaching director and the professional director by way of my research journal. In my journal of Saturday, February 20, 1993, after watching my first two days of video tapes, I made this comment about the emerging revelation of the various tensions dwelling within me:

> Journal: I am one and the same--the director and the pedagogic director. Is it a case of Jeckle and Hyde? It is just that in a post-secondary educational play [as director] I have cursory goals (auxiliary goals) beside the ones a [professional] director has. I look for success not only in the product.

"Jeckle and Hyde?" Does the teacher side emerge only to be beaten back by the professional side or is there symbiotic co-existence between the two? I believe the relationship is based on a "both/and" type of logic where neither the professional nor the pedagogic position can stand in isolation or dominate the other. Further to the previous journal entry, I wrote on Wednesday, February 24, 1993:

> I must always think "in what ways do I direct an educational play differently from the way in which a professional director would do a production?" I still work on things like memorization but my approach may be mediated by my "teacher approach". These [actors in "Larry"] are students, not professional actors. Yet how do I get them to the end product? Are the questions different? Is memorization different?

These questions suggest the need of adjusting directorial technique commensurate with the adoption of process or product orientations.

To unpack this dialectical construct in educational theatre (I went) to Gavin Bolton who, as a drama educator, suggests that there is a similar dialectical relationship between the "performing mode" and a "dramatic playing mode" within the discipline of drama in education. The dramatic playing mode is the spontaneous, existential, living through experience. The performing mode has to do with communicating to an audience so that it can have an experience (Bolton, 1986). He suggested that teachers need to recognize that children can dwell in both the performing and dramatic modes at any one time. Bolton went on to say:

> I want to make the point that the two [modes] represent a dialectical relationship, that within the performing mode is the seed of experiencing dramatic play and vice versa . . . that each anticipates the other and therefore, speaking methodologically, a good teacher of drama may be sensitive to the ease with which one can move form one mode to another because this anticipation is already there (26).

It is significant that Bolton identifies the "move" between both performance and playing modes, for therein lies the conceptual foundation of my study: negotiating the pedagogic space between the dialectic binaries of theatrical product and process. It is a space that is "of and in the middle", a *metaxological* space (Desmond, 1987).

William Desmond (1987), in his book *Desire, Dialectic, and Otherness* denotes that the word metaxological stems from the Greek words *metaxu* (in between, middle, intermediate) and *logos* (word, discourse, account, speech). He suggests that the metaxological relation is associated with the dialectical by way of dialogue. "Like the dialectical relation, the metaxological relation affirms that the self and the other are neither absolutely the same nor absolutely different (7)." However it is different from the dialectical in that

> it does not confine the mediation of external difference to the side of the self. It asserts, rather, that external difference can be mediated from the side of the *other*, as well as from that of the self . . . it grounds a *positive plurality*, each of whose members is rich in its distinctive identity, and whose mediation is not only *self* mediation but also *inter*mediation. (7)

As director, if I were to look purely at the professional demands of the rehearsal experience I would be situated in the realm of *self* in that the ultimate responsibility for the quality of the production would be on my shoulders alone. The expectant pressure of the audience and the producers would be mine, and I (self) would orchestrate the rehearsal to achieve the best production possible. On the opposite side of the dyad, as director if I were to privilege the "process" demands of the play only (the developmental self actualization of the actors), then I would be situating myself in the realm of the *other*. But, as my reconstructed biography suggests, a teacher/director who is working with student/actors cannot mediate external differences exclusively in the realm of self or other, professional or educator. The product/process dyad could be understood by means of a both/and type of logic in which the teacher/director is enabled as both a professional and an educator.

Before I can delve into the question "What does it mean to direct in a pedagogic manner?", I must acknowledge the various "selves". The composite identities from which I touched this study in different ways. I purposely sought to place myself as a modified participant observer during this project (Spradely, 1980) by taking on the role of *director*. I say "modified" because, in assuming the role "director of the play", I claimed for myself a synergistic role in relation to the actors rather than be removed or silent. In so doing, I became a co-subject with the actors in the many ways in which I informed them and they, in turn, informed me. At the same time that I was a subject, by the means of re-constructed biography I was also the research instrument or recorder. The video tape clips provided an opportunity to look from a distance at my pedagogic movement between self and other based on the pedagogic and theatrical needs of students. In this role I was the *researcher*. During the actual directing of the play there were times that I needed reflective space, to muse about directorial choices or research methodology, and thus a journal was created to provide a "sounding board". This space would also seem to be metaxological because when I speak through the journal I am neither director nor researcher and yet I am both.

The stimulated recall generated by the video clips also created an opportunity for the actors to reflect upon the director's pedagogic manner

> Ivy: You [director] are like "the eye"--this is what you see and [together] we go "this is a problem, we'll fix that" . . . or you are saying "that's a problem"--and then we made a choice that we were happy with, and I think you said right at the tail end you were happy with it. If that hadn't have been a good choice you would have said so too. So you're just there to look and to tell us to make choices and that things are working a certain way. It's a good thing.

What is being described here by the evaluative eye of the student/actor is a directorial hermeneutical interpretation based on the writing of the text of the rehearsal as the actor choices and the director's reading of that text. The act of interpretation, I suggest, is the realm of the *pedagogic director*. Ivy clearly recognizes that the director moves between the necessities of the product (a good choice) and the necessity for actors to understand and process connections (tell us to make choices). The interpretive moment occurs in the metaxological space between product and process when the director integrates the reading of the rehearsal text with his/her expertise and makes an informed decision.

Withholding and Intervention with Expertise: An Introduction to the Themes

In the next chapters I want to examine the dialectical relationship among six themes that emerged from my examination of the research clips. I began to see that the themes fell into two categories which are detailed in figure VI-1. One category is that of *withholding expertise*, which has characteristics that concern themselves with the attitude and condition of the "the other" or, in theatrical terms, it is "process" oriented. The second category, *intervention with expertise*, has a nature that aligns itself with "self-orientation" or "production" values and expectations.

What has become apparent to me is that both levels of expertise are needed to generate a "successful" secondary educational play. Those strategies which "withhold" expertise are initiated as a response to the pedagogic needs of the student/actor. As I have mentioned in the *Pedagogy of Directing* (Chapter IV), the space created by the absence of the univocal presence of the director can be filled by the constructivist actions of the actors. This active "making sense" of acting knowledge and the self-discovery need not work against the product needs of "the play". Recognizing the pedagogic needs of the student/actors does however mediate the product choices made by the director.

The strategies which "intervene" with expertise are used to meet the performance values necessary to guarantee an audience although if the situation is right, intvention can teach students. Hopefully the audience will have some kind of beneficial and pleasurable experience with the play; but, as in most educational theatre, the audience adopts the added role of becoming a "sounding board" for student/actors to ply their craft. The performance aspect is necessary as a continuing praxis activity and provides parameters and context for the "connection making" process during the rehearsal. When actors and directors accept the simple fact that they will face an audience, they should be provided with a motivation for creative discovery.

Strung across this dialectic "see saw" are the metaxological (in)tensions of withholding expertise (process) and intervention with expertise (product). The six themes are (fig. VI-1):

fig. VI-1

Process	Rehearsal: A Hermeneutic Reading of the Text	Product
	Dialectic	
With-Holding Expertise		Intervention With Expertise
Pedagogic Questions		Directives
Authentic Acting		Mimesis
Praxis		Teaching
Rehearsal as Event		Rehearsal as Practice

Before I examine each of the six dialectic themes/strategies, I ask the reader not to think of these themes as being reductionist in nature but to see these six emerging themes as traces of a greater story of which I can only explore a small part.

CHAPTER VII: QUESTIONING/DIRECTIVE DYAD

Transcript and *reconstructed biography* of clip #1, recorded June 15, 1992):

> Larry wanted to say something. The director seemed aware of this fact and paused. The cast had just finished an exploratory blocking sequence and the actors were returning to their marks to begin again. There was a moment of silence before Larry said, "Do you think that maybe, well, that maybe she could not come up so close to me right there? I mean, I don't think that's something she would do."
>
> The director hesitated, actively waiting, his mind and body attuned to the possibilities subsumed into this one moment in time. The script sets this sequence as the first meeting between "Ivy", the powerful Matriarch, and "Larry", the troubled youth ("Larry", 5 [script]). During the blocking, moments before, Ivy had, by way of exploration, closed in on Larry when greeting him. This resulted in Larry's character becoming uncomfortable in the scene but it also rendered Larry the actor uncomfortable.
>
> The director's response came in the form of a question " And if she [Ivy] does [crowd you], what would you do?" Larry took a quick breath as if to speak, then stopped for a moment before he exploded, "I don't know . . . I . . . I don't know, well . . . I'd move, yeah".

Larry's answer is pedagogically significant. It suggests, for the teacher/director, that Larry has insight into the dynamics of this situation. Hopefully, inscribed in Larry's response is the meaning that he is extrapolating from his acting theory and has acknowledged other approaches to solving this problem situation. The extent of Larry's extrapolation will be explored later on in this chapter. From the point of view of the researcher, however, this "moment of significance" lies in the director's decision to formulate a process question rather than take a product/directive action.

A number of "intervening with expertise" possibilities were open to the director. He might have said, "Try the blocking again with Ivy staying away and then we will see what choices seem appropriate". The director could have simply agreed with Larry that Ivy was too close and given her a "directive" to "try another choice". He could have adopted an assertive "teaching" mode and encouraged Larry not to orchestrate other characters around his own intentions.

All of the choices above (and others) would be deemed by myself, as researcher and as a director with expertise, as serving the production needs of the play. Why then, when the director read the rehearsal text, did he ask a question? Are the use of questions pedagogically helpful to the actors; and, if so, are both the production needs of the play and the process needs of the actors being met? To answer these questions it would be helpful to study the metaxological interval formed between the dialectical poles of the *directive* and the *pedagogic question*. Let me begin by first examining the nature of pedagogic questions.

Pedagogic Questioning

It has been my experience that directors ask questions. I have acted under many excellent directors and all of them, in some systematic approach to their craft, have asked me, as an actor, questions. I am quite confident that these directors, if queried, would be in favour of student development and learning. But I am just as confident that these same directors would maintain that their primary purpose was to achieve the most professional production possible. Cohen (1984) says that "most directors insist on the freedom to change their methods with every play they direct . . . the only 'given' is the command to create a vivid and original theatrical experience (14)." For a director, then, motivated by the product demands of the play, it is not unlikely that s/he will be drawn to a *performance-enhancing* type of question rather than one that seeks to *make connections* within the lives of the actors. Using performance questions does not mean that directors avoid questions that "tap" into the experiential history of the actor but for "production driven" directors the questions are couched in a motivation to move the production forward. I believe, however, that the use of process-oriented *connection-making* questions should have a place in educational theatre.

In educational situations the promotion of integral director questioning requires an acknowledgement that directors of college plays are also teachers that posit a corresponding pedagogic ethic. In educational theatre, actors are also students "not only taking in, absorbing and being acted upon but working energetically, acting upon their initiatives, acting upon others, asking questions and understanding that they have the right (and the responsibility) to contribute their ideas, experiences, and feelings about the content and procedures of the lesson" (Morgon; Saxton, 1991, pg. 7). Attributing "lesson" status to a rehearsal is problematic but not untenable if the rehearsal is deemed as a pedagogic event with corresponding "actor rights".

If the reader will grant credence to the argument that the rehearsal can have classroom or lesson characteristics then perhaps it would be helpful to look at developmental drama questioning technique. Betty Jane Wagner, in her book "Learning Through Drama", describes Dorothy Heathcote's approach to questioning:

> I have never heard Heathcote ask a characteristic teacher-question--one loaded with "the heavy" that she knows the answer and is just asking to see whether the student knows it as well. Nor does she ask those phoney questions that begin "Don't you think...?" or "Wouldn't you like to . . . ?" Heathcote's questions are real, and she does not reject the responses she gets. Whenever she asks question, she is prepared to take in and deal with whatever comes (Pg. 60).

To adopt this "real question" approach in theatre engenders the self-determining space for the actor to become a stake holder in blocking and shaping the play, and presents opportunities to integrate the lessons of the rehearsal into his/her life. The "real" type of question is pedagogical in that it creates the space or positions the actor in a self-reflective stance. These personal examples of pedagogic space creating questions were used during the first week of "Larry" rehearsals:

> Director: Larry, describe the state of the old motor to me?
>
> Director: [Grandpa] why did you stop restoring the old car if you loved working on them so much?
>
> Director: Lets work this out for a moment [Ivy], the kitchen is your space right? . . . where's Grandpa's

> spot. I mean he lives here. After all he owns the house.

In each of the pedagogic question above it seeks to promote student/actor understanding (about their own world and the world of the play), character development, and collaborative solutions to problems; it is directed toward learning and evaluative thinking (Sanders, 1966). Heathcote's decentered orientation of inviting reflective responses to her question may force an adjustment to the preordained vision of the director but adds something more mutualistic; it places responsibility and ownership in the hands of the actors as well as the director.

Directors by necessity have some sense of directional "end-product" vision that, if not mediated by pedagogic intent, can foster questions in the form of the "guess-what-I-want" type--the "not real" question. To counter-act this manipulation a pedagogic honesty must lie behind the questions a director asks. I believe this honesty is *doubly* important for directors of college plays although directors from all venues are vulnerable to this type of guessing posture. A teacher/director who reads an actor's choice as being "poor" or not suitable may hesitate to present a specific actor choice because s/he wants the student/actor to "discover" it for themselves. The trap, however, is that the teacher/director can be so process-oriented that s/he continues asking questions until the actor comes up with the right "corrective" answer. Manipulation exists here because of the lack of pedagogic honesty. I have often fallen victim to this practice myself as I will describe in the following exemplar.

In clip #3 the director determined that Larry should challenge Ivy when she wanted to enter his room, a territorial confrontation. Larry thought that he should go immediately to the dinner table using the tactic of praising Ivy's cooking to draw her away from the room rather than set up a confrontation. Both choices had merit. The director, however felt that Larry's choice was not strong enough. Seven questions were directed at Larry until he "discovered the "right" choice. As I analylized the data, by watching this particular moment, I recognized that this exchance was pedagogically dishonest and wasted significant time. Of equal importance was that I remembered the exact moment when I realized that this type of questioning was not helping Larry. I didn't stop because I wanted him to discover something. The director could have used a product-based *directive* strategy to move the scene onward. At this particular moment of significance tension between withholding expertise (asking pedagogic questions) and intervention with expertise (giving directives) becomes visible.

An Actor Talks About Questioning

Six months after "Larry" closed I initiated a stimulated recall session which helped Ivy re-create a variety of questioning/directive situations that had taken place during the rehearsal. She provided a succinct and insightful analysis of my directorial approach as it relates to questioning.

> Ivy: The thing that I saw here was the same thing that I saw before, that you were the eye--You are not there to provide solutions but "here's the question / here's the question / here's the question" to the actors. And talking to Grampa (pause) there was quite a space where you were talking about a few things (asking questions) and he wasn't responding with ideas (answers) and you didn't just jump in. And when it didn't look like there was an answer forthcoming you gave him some things to think about as they worked through the scenes (Friday, March 19, 1993).

Ivy's conjecture links the absence of directorial solutions to her personal responsibility to delve into her own well of acting technique and life history. The "lack of solutions" for Ivy does not mean lack of action on the part of the director. "Here's the question" becomes for her the key, the way in, as presented by the director, to unlocking her own abilities and perceptions about the play. Furthermore, her comments about "the eye" suggest a recognition of the director's distance. Ivy acknowledges that, inherent in the director's role, the necessary distancing that promotes a coherent shape to the play. Although her use of "the eye" (with its implication of objectivity and hierarchy) problematizes the "de-centred" approach to directing, its use does echo the tention between "collaborative mutuality" in the rehearsal on one hand and the responsibility of the director to "provide leadership for a vast enterprise, sometimes involving fifty or a hundred individuals . . . "(Cohen, 1984, 11). Within this dialectic is the middle ground that engages the needs of the production with the necessity of maintaining a learning atmosphere during the rehearsal.

Directives

The choice to use a "pedagogic approach" to directing the play "Larry" was perceived as a "new" approach by both Larry (actor) and Ivy (actor). It would also be prudent to admit that I, as the director of "Larry", had no concise understanding of what the "pedagogic approach" to directing would turn out to be, not unlike a motorist touring on a winding mountain road: the destination is known but the driver can only see meters ahead at any one time. My vision was limited by the interplay between actor and actor/director intentionality and limited by unseen problems inherent with premiering a script. The technical nature of the data gathering also presented an "unfolding" landscape as I discovered from analyzing the data from my personal journal on Monday, June 22:

> I am having trouble identifying the moments (the teachable moments?) during the rehearsal process. My cool strip is working but I am not always able to get to the microphone for my comments or to have the camera in position. I am hoping that by moving to the theatre (tomorrow) that: 1. it will allow me to use a wireless microphone and therefore heighten all of my comments. 2. It will allow Lyle (camera operator) to zoom in on particular moments because of the placement of the camera (greater distance). Setting microphones will become somewhat problematic but I'm sure we can compensate.

For the actors, as mentioned above, this "new" pedagogic approach to directing contributed to a certain "wariness" about the quality of the production they were involved in. During an interview with Larry, which followed a stimulated recall viewing of clip #3, he comments about withholding expertise:

> Larry: I remember coming around that way and saying "this feels weird [Larry's concern that the entrance was placed in the very front of the stage, requiring the actors to enter with their backs to the audience]. I've got to adjust myself."
>
> Researcher: Ultimately, if you can recall, were you reassured in that feeling or was it something..."
>
> Larry: It was new, you let us go, you let us move and I wasn't sure if some of these guys were gonna be able to come around--I was a little leery there--I can remember thinking "this guy [the director] should jump in a bit

> more here or there". But that was my own insecurities (March 19, 1993).

Larry is voicing a concern that actors may hold to themselves if they perceive that the needs of the production are not being met. His comments provide some clue as to the primary and immediate needs of the actors: during rehearsals the actors energy and focus is on how s/he, as an individual, will be received by the audience and then, to a lesser extent, "how good " the play will be. In her journal of June 16, 1993, Ivy provides some insight into the "evaluative" pressure induced by the presence of an audience or jury and how their perceived expectations can pervade the actor's mind.

> There's so much at stake, or at least it feels that way. I need to do well at this role to go on to fourth level (final year at Rosebud School of the Arts). "Do well" meaning, being able to carry off a "lead" role. I know I'm mostly freaking myself out--I mean, I have done a "lead" role before--but then it was for fun. No pressure.

Ivy's reflective inquiry into her own fears and strengths became a type of action research, an "enabling" force for her to overcome her own lack of confidence. Still, I believe student-actors position themselves primarily as actors and not as students even though the acting context situates them in an educational play. And, if actors are given any suggestion by the director that the rehearsal time is not leading towards a "professional" show, insecurities of the type Larry admits to above can be generated.

Larry's concerns, as identified in the following quotation, brings to question the extent to which the research component of this production affected the rehearsal experience.

> Larry: It was new, you let us go, you let us move and I wasn't sure if some of these guys were gonna be able to come around--I was a little leery there--I can remember thinking "this guy [the director] should jump in a bit more here or there". But that was my own insecurities (March 19, 1993).

Did my pedagogic orientation, as director, supersede my responsibilities to give directives when necessary? Just as I, as director, read the text of the rehearsal, in a reciprocal manner actors read the text of directorial withholding or intervention of expertise. When Larry says "I wasn't sure some of these guys were gonna be able to come around", he speaks from his knowledge that the cast had a varied amount of experience. His comments suggest concern for the way in which his fellow actors will be received by the audience and by implication how their performance may reflect on him. They also show concern for the interventions of the director; are they strong enough to guide less experienced actors? I asked him about that very fact and his response was that indeed this fear initiated from his "own insecurities" (March 19, 1993). As the rehearsal progressed Larry began to see that the lack of "intervention with expertise" did not stop other actors (as well as himself) from discovering unforeseeable and theatrically sound choices for the play. Larry came to a place where he could trust the approach that I, as researcher/teacher/director, had established for this short and intense rehearsal segment.

Pedagogic or otherwise, actors want directors to be responsible to the production values associated with "public performances". It is paramount, then, that director-teachers initiate pedagogic as well as "professional" relationships with their cast and indeed foreground their pedagogic intent for the student-actors. What this means, again, is that directors/teachers need to accept the challenge of finding the metaxological interval between process and product. This interval that can be difficult to negotiate as I discovered.

An Actor Talks About Directives

In a stimulated recall interview with Ivy, the theme of "directives" also became identifiable. The context of this interview (March, 1993) revolved around the desire of some actors to impose their choices on the shaping of individual scenes.

> Ivy: Some-time there are too many directors and they all want to direct and you never know what the director is really thinking--too many directions.

Ivy raises the issue of confusion in the minds of the actors when the director is perceived as not having a sure hand with the cast or is not able to communicate to them a clear vision of the production. She is specifically acknowledging that in every actor's desire for self-actualization and creative choice lies a "would be" director. If a director uses the collaborative and generative method of pedagogic questioning and motivated blocking, then the abundance of ideas may become problematic. The inability to channel or screen "external" suggestions (what I would call out of control) can be connected to the thesis question of "what does it mean to direct in a pedagogic manner?" If the director does not handle the dialectic shifting between *self* (the demands placed on the director for a professional show) and the *other* (the process and connection making experience of the actors), the metaxological interval cannot be negotiated. Directing will not be in a pedagogic manner but in a "hit-and-miss" manner with actors trying influence the shape of the play as well as the director. When the director is "out of control" the actors are able to read that.

On a more practical note, if the "intervention with expertise" is absent during the rehearsal experience, then the void created will be filled by those actors who have the strongest choices. Their wills become a factor in shaping the final product--a shaping that may be overly contrary to the vision held by the director. That is why directorial "withholding of expertise" must be a strategy that promotes connection making for the actors rather than a state of "non-activity".

Robert Cohen, one of America's premier educational directors, defines a part of the directorial function in this way:

> "Directors work under constant pressure and are always subject to rigid deadlines. They must be able to communicate, delegate, decide and when necessary dictate in what are often crises. They must be able to bolster, to teach, to protect, to charm, and to inspire their fellow workers, without the overbearing or patronizing attitude that destroys collaborative involvement" (Cohen, 1984, 11).

Cohen acknowledges the product influence on the play experience by including the unmoveable time frame and "pressure" that stems from audiences, producers, and the actors themselves. He then recognizes that the many demands on the director must be met without destroying the collaborative nature of the play. Cohen also notes the teaching aspect of directing, an aspect that is noticeably absent from most directorial texts.[4]

In clip #3 I remember struggling with a very specific problem. Larry was up in his room smoking, an act of rebellion in a house where smoking was forbidden. Ivy asks of her husband, "Do you smell something? It smells like smoke." The smell of burning cigarettes leads her right up to Larry's door and as she is about to open it, Larry appears at the entrance. Ivy asks him "Do you smell something?" and Larry replies, "Yes it smells like cake" where-upon he walks past her to the table. The functional problem (a problem in the audience's mind) was, "What would stop Ivy from entering the bedroom to confirm the presence of cigarette smoke?" Rather than play a guessing game with Larry I come right out and suggested that he need to physically bar the door. His motivation to block the doorway, as I understood the scene, was to escape any punitive consequences for smoking as well as to define his territory (his bedroom).

I asked both actors about this particular "intervention" or directive during a stimulated recall session on March 19, 1993:

> Researcher: Now why did I jump in there?
>
> Ivy: "Cause it didn't work--what we did--I came to the bedroom door before he [Larry] came down and he walked right by me. Because I would have just gone up to his bedroom in reality.
>
> Researcher: What you are saying is that you see the need [motivation for him to protect his room]. But I could have got at that in a number of different ways. I mean, we didn't run the scene again. I jumped in and started talking.
>
> Ivy: For whatever reason you felt it was more important to get to the solution than it was to get to the process of that part. There were technical things you asked us to do--"just do this technical thing". If you

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[4] Directing and acting textbooks are written for professionals who are past the need for schooling. In reality it is student/actors who read these books or the teachers of directing who inevitably teach these actors. I believe more attention needs to be paid to this aspect of learning the profession.

> were going to spend time on certain things you would have spent time on things more important.

When Ivy says, "for whatever reason you felt it was more important to get to the solution than it was to get to the process of that part", she is giving a vote of confidence to the director's choice. In this moment of significance, then, being directive was a pedagogical action. I later asked Larry to reflect on the same moment:

> Larry: You're discovering [the director is discovering] stuff; I've never worked with you before and you've made intelligent (pause) you've managed to put your finger on a number of points--you know, to encourage and put our trust in you. And the idea of protecting the room there is a good idea.

Both actors readily accepted the directive steps taken by the director. In Ivy's case, she recognized that priorities are necessary in a production because time becomes a precious commodity during rehearsals. She was able to see the director's choice to use a product strategy rather than a process one. Larry based his acceptance of the intervention on the short history between himself and the director. A level of trust in the professional expertise of the director had been established. For both Larry and Ivy using directives met their needs, in terms of "getting-on-with-it" and building trust, and for the director, in these moments of significance, it was directing in a pedagogic manner.

Question/Directive Dialectic

In the realm of creative dramatics theatrical presentation need not be a priority in creating a "complete" experience for the student. The leader/teacher, however, has "a parallel responsibility to the playwright or director. Just as they are concerned with focusing meaning, increasing and resolving tension and selecting symbols that resonate for the audience, the teacher must use these basic elements for the participants in the creative drama situation" (Bolton, 1986, pg. 15). Yet proponents of educational drama recognize the difficulty in structuring "free-flow" dramatic play situations that are also "shaped". "Shaped" in this context would mean structuring conflict moments within the drama and guiding the drama to some sense of closure. Wagner describes Heathcote's dialogical use of "freedom" and "direction" in this way:

> Heathcote works intuitively, creatively, with technique, confidence, and involvement, in a situation where students are making most of the decisions and neither she or the class knows what will happen next. She works knowing which decisions she doesn't dare let out of her hands--such as those that could destroy the belief of the participants--and which she'll leave to the class. She takes risks, but she never plays so risky that the class doesn't sense her authority and leadership (1976, Wagner, pg. 25).

Both Heathcote and Bolton, who operate in the "process" end of the theatre continuum, make use of the "product" skills in structuring learning situations. Can directors, who operate in the product realm, equally use "process" skills to get at the professional and product needs of their educational productions? It was this desire to direct in a pedagogic manner, to value the process elements of drama while still creating a great show, that revealed the questioning/directive dialectic.

If I could return once more to the exemplar that began this chapter I would like to "reconstruct" my thinking process as I negotiated the metaxological space between intervening with expertise (directives) and withholding expertise (questioning). It may be recalled that Larry suggested that Ivy try another blocking choice because she was crowding him.

> (Reconstructed Biography)
>
> Researcher: I was aware of the potential damage that was staring me in the face--the traces that might be set should I not handle this situation in a sensitive manner. Early in the rehearsal, these moments of blocking and motivational discovery are critical in setting the patterns of expectations and responsibility and director/actor interactions. It is dangerous to place one actor's vision of a character on another. Ivy was listening. Would she feel that she could continue to explore multiple blocking choices with her character or would she feel that she had to unwillingly fit her character into the mould of another? Larry was more experienced in playing major characters and carried an aura of confidence in his bold choices. Ivy might be intimidated. What will this mean for building trust and relationship between the two actors and myself? How do I as director give room for both actors to express their needs?

Larry describes the same scene during a stimulated recall session on March 19,1993:

> Larry: Well, I'm thinking that--first of all I'm working with the character of Ivy who is very different from the person I know and I'm personally thinking that this is going to be a challenge for her. And the first thing that she does is come right up close to me and I perceived that as a personal trait, not a character trait. I saw Ivy (the character) as perhaps just checking me out from a distance. I was thinking along those lines and then that was the comment that I made ("could she not come right up to me, so close"). And then you (the director) said that if that happens then work with it, play with it. You're right. So I thought yeah--he's right about that and the second time [second run through of the scene]--she kept her distance.

Had I rebuked Larry or "told him what to do" at this moment, he might have backed down and in so doing he would have been robbed of an opportunity to learn. It may be that Larry would have learned something from my intervention; there is no certainty. But the indication, from the stimulated recall interview above, is that by asking the question, Larry had a chance to adjust his own attitude and discover a solution that was acceptable to all but most importantly was a solution that Larry was happy with.

I also questioned Ivy (actor) about this particular moment. When questioned, Ivy was able to see the motivational implications of the question.

> Researcher: Why do you think I responded to Larry the way that I did? You know the moment that we're talking about?
>
> Ivy: Yeah, the moment that you said, "what would you do if she [Ivy] did come up to you". Maybe because what I did was not necessarily wrong. He [Larry] could have responded differently and that could have made it work. Like it didn't work when I was standing right up to him but if he would have responded differently it would have worked. (pause) I suspect.

I had not, until this moment of the interview, realized that my question to Larry had prompted him to explore different blocking choices--choices that were more impulse generated. The implication of impulse blocking is that I encouraged him to move beyond his expectations of what he thought it should be like and into the realm of *motivated moves.*

The Metaxological Between Questioning and Directives

The next question to raise: is the use of *directives*, when directing, totalizing or hierarchial or, does the director, as Cohen suggests, "dictate when necessary"? The answer is to be found in the pedagogic intent of the teacher/director. The concern for both the "other"(the self-actualization of the actors) and the "self" (professional needs of the play) have a part in choosing when directive intervention is prudent. Ivy had some insightful comments about my "prudent" choices between directive intervention (or providing solutions to problems) and that of pedagogic questioning that was intended to lead to an outcome:

> Ivy: I noticed, not in the films but in rehearsals, that there were people that you provided solutions for. Me and Larry and Grampa you didn't. I noticed, for Norma Dean and for Greg, that there were times you would step in and give them solutions. It's because you realized that they were less experienced or--I don't know why that was but there was a distinct difference. What you did for Norma Dean was helpful for her but what you did for me was far more helpful to me. "You [the actors] come up with the creativity and I'm here to watch", and that was more helpful to me. And you seemed to be able to pin-point who needed it and who couldn't deal with it (Stimulated recall Interview, March 19, 1993).

Ivy recognizes the "metaxological" space between intervention and non-intervention when she wrestles with what motivates me to provide solutions or not to provide them. Her word for movement between process and product is "providing solutions". Larry found a different word to express my use of directives:

> Researcher: You tell me what the director is doing there?
>
> Larry: Well for one thing you let me say my thing and you're corralling me to what's important here--which is, "ok, if that happens what do you do?" [question of the director for Larry].

> Researcher: Nice word corral.

I (as researcher) was aware as soon as Larry used the word "corral" that it had some correlation with "directives". Corralling does show the clear sense of intervention which, as I have stated throughout, is a necessary component of artistic shape and actor confidence. However, Larry also identifies the reflective modality within the questioning/directive dialectic. The question posed to him--"if that happens, what do you do?"--places the actor in a reflective stance that encourages him to draw on all of his history and acting theory in a self-actualizing way. In this one exemplar, both limits of the question/directive dialectic emerge and the corresponding directorial movement between the two poles. In other words, the director has negotiated the metaxological interval by way of using product or process strategies within the questioning/directive dyad.

The need for pedagogic sensitivity towards the actors can not be over-emphasized. Organic or process directing can still be situated in primarily a professional paradigm where the possibility of creative damage is a distinct possibility.

> Ivy: I had a director, when I first started acting and he directed me in the way that your method is now, last summer (organic/pedagogic directing). I had no resources, I had no options - I didn't know how to deal with providing solutions and I became really frustrated when there wasn't any help. And so I think you have a good balance. What I saw, what was said (to Ivy), you seem to know who to help and who not too; who to leave to their own devices (Stimulated Recall Interview, March 19, 1993).

Ivy's comment highlights the "tactful" use of expertise. My reading of the text of the rehearsal leads me to make those pedagogic choices such as "who to leave to their own devices" and to whom to give directives. But she also provides a glimpse into the "frustration" that is possible for student/actors if the student aspect of the rehearsal experience is not valued by directors. Organic directing does not necessarily mean that the actor is making connections or generating choices that are helpful to the production as a whole. Ivy suggests that creating space for actor choice and voice is not enough. "Pedagogic intent" should mediate the metaxological interval necessary to achieve a balance between the experience of the rehearsal and the experience of a successful performance.

CHAPTER VIII: AUTHENTICITY/MIMESIS DYAD

I sat and watched a particular scene that finds Ivy trying to leave the "telephone office" to attend to business at home. Norma-Dean works in the telephone office and worships the ground Ivy walks on; her motivation in this scene, as the director saw it, was to keep Ivy there with her as long as possible. As the video clip progresses Ivy (actor) is seen struggling with the blocking problem of exiting the telephone office (a small space) while still remaining "open" to the audience. Norma-Dean deliberates over a different, though concurrent, problem as she searches for tactics to keep Ivy in the room.

Following this "stimulated recall" viewing session I wrote in my journal of Monday March 8, 1993:

> Researcher: Watching that blocking moment with Ivy and Norma Dean [clip #4], I was struck by how quickly I modelled for them . . . . Maybe that's not fair to me, the scene did progress [we tried discovery blocking two or three times] . . . . Maybe I recognized that both actors needed something--a solid suggestion at that moment. Their possibilities needed to be expanded, their choices taken in a new direction that both [actors] might not have discovered.
>
> Strange how modelling, which I have always thought to be restrictive, could also be thought of as expanding.

The data analysis above illuminates certain contradicting aspects of the authentic/mimesis dialectic. It suggests that the pedagogic and theatrical ramifications of promoting actor authenticity when juxtaposed with directorial modelling (mimesis) is not easily divined.

At this moment of significance, the director stepped on to the stage and began the modelling/mimesis[5] intervention. He demonstrated blocking for both actors by using an exaggerated feminine walk. Reflecting on this moment I suggest that this exaggeration was subconsciously chosen to distance the director from the actors, diffusing the "Barthian" reality of writing the text. An interesting dilemma presents itself: how can the director demonstrate/model specific actor blocking and yet promote authentic, open-ended acting? The director, at that moment in the rehearsal, did not want to "inscribe" his choices on the cast--yet purposely "took the stage" to do just that. What was the director reading in the text of the rehearsal? What motivated the director to intervene? Was it a need to move the play forward (production pressure)? Was it a pedagogic perception that the actors had hit a creative wall? Was it frustration? All these questions played upon the mind of the director during those few moments with the actors. The metaxological space emerged between the limiting borders of modelling and authentic acting.

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[5] Mimesis can be defined in this situation as the inscribing of gesture silhouette, vocal silhouette, and physical silhouette for the actor. In the particular example above the director does the inscribing.

At the end of clip #4 Norma Dean explodes with enthusiasm as she responds to the "new" set of motivational possibilities suggested by directorial mimesis. Will her own creative choices, however, be subsumed by the creative and physical presence of the director? Will her choices be grounded ones, motivated by her own understanding of the character? and will her choices be authentic? At this point it would be helpful to probe the topic of "authenticity".

It is not within the scope of this study to define what is "good" acting. An actor/student can have the benefit of a pedagogic director who precipitates reflection and connection making and still find him/herself in a category of "poor" acting. Experience suggests that there are elements of theory, ability, craft, acting coaches, that mediate "acceptable, good, or superb acting" even though this particular topology is subjective. Stanislavski says:

> It is a great piece of good fortune when an actor can instantly grasp the play with his whole being, his mind and his feelings . . . but these circumstances are so rare that one cannot count on them. They are as rare as the moments when an actor immediately grasps an important line of direction, a basic section of a play . . . why is it that some parts of a play come to life . . . while others [leave us] without feeling? . . . that happens because the places which are infused with immediate life are congenial to us, familiar to our emotions. (Stanislavski, Reynolds Hapgood trans., 1970, 122).

Here Stanislavski links certain moments of exceptional actor insight with the act of linking a certain section of a play to something that resonates in the actor's experiential history. There is a grounding of the play in the history of the actor. If I position myself as a pedagogic director, then, to achieve moments during rehearsal that are "infused with life", then I concern myself with the extent to which the actor/student makes connections and choices that dwell within his or her "familiar" terrain.

Authenticity and Constructivist Learning

The following transcript from an interview in march, 1993, was most helpful in opening up the themes of authenticity for myself as researcher. Ivy's use of the mask metaphor, though profoundly simple, says much about a pedagogic orientation to directing.

> Ivy: So it seems like you [the director] listen to our conversation and when you get a flow that works for you as a director you direct us into it more.
>
> Researcher: Isn't that just manipulation?
>
> Ivy: Uh, well we had to come up with the idea in the first place in order for you to manipulate us. But the thing is you [the director] could tell somebody that your character feels this way and this way but it's not the same as me saying maybe she's [the character] like this and you [director] saying "yeah" because it's like having a mask put on you or it's like having something come out of you. Like you could have a mask that's this deep [thin] that the director gives you or you could have something in front of your face that moulds what's coming out of it. You know what I mean?
>
> Researcher: Why, because it's . . .
>
> Ivy: Because it's real, it's me--because it's coming from me. The final conclusions have all of these thoughts, emotions and pictures behind them.

The mask that is "put upon you" refers to the directorial intentions, blocking and character interpretations that are presented to an actor/student during rehearsal. I believe there is a direct correlation between "the mask" and the authentic/mimesis dialectic. The limit case of the mimesis pole would be the imposition of choices upon an actor that results in their complete acceptance and adoption. Mimesis in this extreme case would have the director walking the blocking route and indicating the desired gestures. The "character mask" would be almost non-existent because none of the creative choices would emanate from the actor. The authentic acting limit case would lie in allowing the actor to generate all of the grounded choices for the character or blocking to the extent that the director would non-interventionist. The "actor mask" would be rich, full, and thick because the choices would be "grounded" ones. The lack of directorial guidance, however, would leave the unity of the production shattered.

In the metaxological interval between the two limit cases, there is room for the "thin mask" associated with mimesis or the one that authentically shapes what comes from the actor. If a student/actor is devoid of choices or is hesitant to trust his/her own "impulses" then even a "thin mask" comprised of directorial suggestions is preferable to no choice at all. This "mimetic" function can generate substance for incremental actor growth. However, when the pedagogic space is provided by directorial withholding of expertise, the "thoughts emotions and pictures" emanate from the student/actor which then *ground* his or her choices.

When Ivy says "it's coming from me. The final conclusions have all of these thoughts, emotions and pictures behind them," she is adopting what educators call a constructivist orientation to learning and expressing the craft of acting. Constructivists believe that

> students are active participants rather than passive recipients during the learning process...students are builders of knowledge who actively construct the meaning of their lessons on the foundation of both their past experiences and their personal purposes (Henderson, 1992, 5).

Ivy was given the opportunity to make sense of her world, in this case the world of the play, by merging her experience, perceptions, and knowledge into the rehearsal process with the insights of the director.

Dynamic and Contextual Life of the Play

"Differance", the phrase coined by Derrida assumes "that the basis of human knowledge does not arise from self-identity, presence, sameness, but rather from difference, from absence" (Crowley, 1989, 9). In essence we understand a concept by nature of what it is not while further meaning is evoked by the concept's association to its context - that which the concept is related to, yet different from. "If we begin to think along these lines, we see that knowledge is both dynamic and contextual" (Crowley, 10). For the actor, then, with the realization that the lived world is in continual flux, there is acceptance that all learning is temporal and subject to metamorphosis. The director's vision is also metamorphic. Larry alluded to this fact when, during a stimulated recall session in march, he was asked about the director's approach to directing:

> Researcher: Why is the director using this approach?
>
> Larry: It could be that you don't . . . you don't . . . you don't have the answer. Maybe you have some ideas. (stimulated recall session, March 19, 1993).

Some theatre discourse embraces Derrida's *differance* by recognizing that the written play script and its embodiment is defined by the ever-changing life histories of actors who interpret the scripted lines. For the actor and director, contextuality, script interpretation, and "scoring the role" are significant parts of this dynamism and find their way into the most useful acting textbooks.

> Fine acting demands a rare combination of talent: intelligence, imagination, psychological freedom . . . and ability to learn from mistakes, criticism, observation . . . these cannot be taught, directly, in anything resembling their entirety: they are acquired, if at all, as much through life experience as by training for the stage (Cohen, 1984, 1).

In prosaic terms the actor comes to the rehearsal event clothed in experience, a personal history that the actor will employ when determining choices for specific moments in a play. If, as Derrida invites the academy to believe, that *differance* posits knowledge as contextualized, then an actor will have a greater understanding of the play, a greater authorship, if a personalized history is included in a rehearsal process. Again, I believe the "mask" metaphor reflects this contextuality because when an actor is allowed to use his or her personalized history in creating the mask or character during rehearsal a richer fuller understanding of the "world of the play" can be realized. This richness will hopefully lead to *authentic* acting.

Authentic and Organic Choices

Student/actor agency in the rehearsal process presupposes that they are given creative access to decision-making within that process. Larry, as he states in the stimulated recall above, was able to recognize a "space" provided by the director that invited actor ownership:

> Larry: I mean they're owning it [the actors]. If they discover it themselves then they own it, it's theirs. Somebody didn't tell them what to do, maybe they'll remember it better. It'll just be there from that day forth.
>
> Researcher: . . . Because they own it, they might remember it?
>
> Larry: Yeah, well that's the whole thing with this organic business. It's that the actor initiates the movement within the parameters that the objective eye, the director . . . sets up so that within their space they . . . say, "I came up with that".

Directors, positioning themselves within a collaborative position, invite actor participation by encouraging bold decision-making in the form of actor "choices": "The exciting actor differs from the unexciting actor chiefly because of the quality of her or his acting choices"(Cohen, 1984, 77). Agency, then, is possible for both the actor and director even in a modernist construct of a play rehearsal.

If the initial stages of the rehearsal process (including "read throughs" and "round-table" discussions) are examined closely, the actions of the director take on a defining and decontextual look. Blocking a play, in one modernist model, is an act of creating pictures and movement patterns that emanate from the pre-planned creative choices made by the director for the play as a whole (Dean, Carra, 1980; Cohen, 1984). These "blocking" suggestions are made to the cast with the understanding that actors can "make this blocking their own" during the remaining rehearsal time. These movements and pictures are not, however, motivated by the actor's understanding and constructed impulses and as such lack the feeling and conviction of authorship. To block a play in a decentred manner (im;ulse blocking) would find the director using the actor's contextual knowledge[6] of the play to initiate motivated movements and pictures that the director collaboratively shapes. *Impulse blocking* would allow actors to work through one short section of the play three of four times. Each time through the blocking, choices may change--depending on the impulses of the actor. The director collaboratively sets the blocking with the actors depending on which pictures looked best, felt best, and meet the needs of the play. Impulse blocking and provide a fertile environment for promoting authentic acting.

Mimesis

Directors with either a process or professional orientation will recognize the need to withhold physical as well as knowledge expertise. Directors "work with actors toward the proper results, not through imitation or coercion but through explanation and imaginative suggestion" (Dean, Carra, 1974, 67). Cohen states that "Drawing a performance from actors is always preferable to imposing an interpretation on them" (1974, 232). My personal choice is to beware of "demonstration" when I am directing, a wariness not unlike that of an animal who is approaching a snare; it looks tempting but the animal can be so easily trapped. The word "snare" has very specific connotations when juxtaposed with the Barthian notion of the "readerly/writerly" text (Chapter IV). Actors become "captured" or "imprisoned" with the directorial imposition of her/his physical interpretation on them. This "capture" is the result of a director "writing" the text of the rehearsal and thereby situating the actors primarily as readers of the text. However, because there can never be an absolute state of "either/orness"--true authentic acting or true mimesis--actors will always, in some small way , write the text of the rehearsal even in a "worst case" scenario or in a very involved way write the text of the rehearsal in a "best case" scenario.

I refer to this "emulation/imposition" phenomenon as *mimesis*. "Mimesis is the ensnaring of me by the other , the invasion by me by the other. It is an attitude whereby I assume the gestures, the conduct, the favourite words, the ways of doing things of those whom I confront" (Merleau-Ponty, 1964, 145). It is a relational system in which individual bodies interact with the bodies of others--a means of assimilating the other into myself. Theatrically this assimilating could be spoken of as imposing a physical silhouette. The Oxford dictionary says of *mimesis*, that it is "a figure of speech, whereby the supposed words or actions of another are imitated" (453). I believe, however, that mimesis is more than just imitation. It is being inscribed by another which relegates "self" as the follower of "other" traces. Every imitation will be mediated by the horizon of experience and physical possibilities possessed by the actor. This mediation factor precludes rote imitation. However, the danger of mimesis is accentuated because with each inscribing moment a box is placed around the student-actor's possible choices. The young actor can only see choices similar to those portrayed by the director, short-circuiting the authentic acting choice.

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[6] Contextual knowledge means using the actor's personal history to relate to characters, using sense memory to create a richness of setting and narrative, emotional memory to raise the "stakes" in a scene.

Adopting an exclusionary and reductionist view of mimesis/modelling engenders a view of directing that inherits pitfalls and limitations. A "hands-off" policy, to state it another way, can be equally detrimental to the actor's discovery process. In a stimulated recall session with Ivy the researcher asked her to comment on the director's intervention with expertise. In this scene Norma Dean needs to find a way to stop Ivy from leaving the Telephone Office. The director does not want to provide easy solutions because he determines that pedagogically Norma Dean needs to begin making more interesting choices if she is to grow as an actor. The tension within the mind of the director was whether to just show her exactly what buisness to do or to just physically suggest possibilities of buisness:

> Researcher: So what is happening between the director and Norma Dean, and to some extent yourself?
>
> Ivy: You are saying, "It doesn't just work for me to stop [unmotivated stop] to make this scene work". And to solve the problem you are asking her [Norma Dean] what she can do to make me stop. And she's sounding like she doesn't have any ideas off of the top of her head. Uhmmm--so you gave her some clues--voice, body, stuff like that--so you're helping her come to some solution (March 19, 1993).

In the case of inexperienced or theoretically weak actors it can be inappropriate for the director to expect multiple or even single choices from them. This choice limitation is understandable in light of the intense pressures felt by acting students as suggested by Roger Gross in chapter IV of this dissertation. In this situation the director may need to inscribe mimetically so that a student/actor can claim a base to begin making choices. Ivy's use of the word "clue", by way of body and voice (in the exemplar above), is a recognition of just such a moment. Pedagogically, and perhaps paradoxically, space is opened and not closed. Norma Dean was a relatively inexperienced actress during this rehearsal time and I read this inexperience in her choices. I provided a few "suggestions", what Ivy named as "clues", to provide a base from which Norma Dean could begin building future choices. As film clip #4 reveals Norma Dean was elated when she appropriated the directorial moves as her own.

Several times during the rehearsal I found myself blatantly jumping in and demonstrating the moves I wanted. Larry accurately identified a moment of significance where mimesis was overdone. In this scene Ivy was lecturing Larry on the "rules" of the house. My desire was to have her take a strong position when talking and moving. I eventually demonstrated for Ivy that she should stand above and behind her husband. The following notes highlight my first recall of what I was thinking and feeling when I viewed the replay of clip #3 on February 24, 1993:

> Director: I had led the group through exploratory blocking for this scene two or three times and felt it was not going anywhere. I felt (by my expertise) that movement of some kind was needed to change the energy level in the scene. I moved in and showed Ivy where to stand beside her husband and at what particular time to make a move to stand. This was not her choice although she might have made it on her own. Was time a factor or was I just getting impatient?

Here was Larry's comments about this particular moment of significance.

> Researcher: What would you call what the director is doing there?
>
> Larry: Dictating, indicating, showing.
>
> Researcher: . . . why, at this particular moment, does the director jump in? Remember, you said I [director] don't jump in very often. I just want to refresh your memory.

> Larry: Because it gives her [Ivy] more support, more authority--to get support from her hubby. (Pause) I don't know why you stepped in to literally, physically do it rather than just speaking it . . . . I don't know what you were thinking, maybe you don't even know why you jumped in there. (March 19, 1993)

Dictating, *indicating*, *showing*--these are strong words from Larry and are of great importance to this study. I needed to ask myself, as Larry asked, "Do I know why I jumped in there"?. The answer, I realize, is that I inscribed this move because I, as director, simply wanted her there. Pedagogically there are times a director walks on the extreme edge of the authenticity/mimesis dialectic. Here is an example of the mimesis *limit case* that defines the *authoritative border* (mimesis) of the metaxological interval between authenticity and mimesis.

Even within the most mutualistic teacher/director student/actor relationship, the power of physical *suggestion* can be an inscribing operation. In clip #4, the director smiles and slowly nods his head during a moment of significance. The actors read that physicalization as approval which locked them into a choice even though the director seemed to be creating the space for actor authenticity:

> Researcher: Did you see what happened there?
>
> Ivy: I just moved and you [director] seemed very happy.
>
> Researcher: I was.
>
> Ivy: You were probably waiting for us to figure that out. (March 19.1993)

I bring up this quotation to suggest that directors need be mindful of the power that directorial physicalization has in writing acceptance or rejection on student/actor choices. As was implied in the case above, the act of my smiling gave a positive and reaffirming communication to Ivy, to the extent that she could read the affirmation through the distancing effect of the video clip. The result of that smile during the rehearsal was to secure a desired choice from Ivy.

Authenticity/Mimesis Dialectic

Mimesis is difficult to use pedagogically, particularly positioning the director as someone who does not inscribe the only possible choices for the actor. Through the imposition of a director's choices, the objectification for the actor is a possibility. Not, as Susan Langer says, "an objectification of a subjective life but the objectification of an 'others' subjective life and vision" (1957, 6). The result of this "imprinting" would be the absence, or at least the weakening, of a grounded/authentic base from which the actor can create intentions for the rehearsal text. This example above would be *mimesis as limit case*. The converse, the *authentic acting limit case*, is also true--directors who limit or ignore the significance of the *product* tentionality will find themselves subsumed by the actor's (other's) subjective life and vision of the play. The tension of the dialectic needs to be respected by the teacher/director.

If I can return to the scenario described in Clip #4 where Ivy is trying to leave the post office and Norma Dean is faced with the problem of stopping her. The director's intervention with expertise was two-fold: one, exaggerated demonstration of what would happen if Norma Dean did not win the battle to stop Ivy from leaving the post office; and two, a specific demonstration of the "functional" demands of the scene to have the actors remain open to the audience. In recalling this scene I can clearly remember the tight-rope I walked as the director: I balanced my desire for both actors to find their own blocking motivations in this scene with the recognition that actor inexperience would call for directorial intervention. The video tape shows the director pause in silent deliberation and then step on to the rehearsal space to model. This particular moment of significance catches the director living in the limits of the metaxological interval between promoting authentic acting and that of mimesis. How much intervention is too much intervention?

In a deconstructive look at the moment above, I "read" a specific moment that Norma Dean appeared to struggle with the director's intervention. Although it looked like Ivy had found a solution that "really worked", the video clip also gave evidence of the negative side of mimesis or an example of the mimesis limit case. When I moved into the acting space I inscribed certain physical possibilities for the scene. Upon seeing these written choices Norma Dean responded with frustration, as if she were questioning her "offerings" to the creative process--were her choices worthy or as good as the director's choice? I believe this inscription could have hindered her own understanding of what motivations would make her lines sensible and empowering. During conversation with Norma Dean I learned that she was most appreciative of the directorial "suggestions" and again in this paradoxical situation, the physical inscribing of actor choices opened up new possibilities for Norma Dean.

During this exemplar, Ivy seemed unaware that my physical presence on stage presented a problem. For her, the director was clarifying a problem, while not providing a complete solution:

> Ivy: We have a problem--you didn't solve it--you just pointed it out. We had a couple of problems. You didn't give us the solution so it made it more our thing...like you (the director) said "Norma you have to stop or she's just gonna leave" and so she tried a couple of things and finally found something that really worked. I had to be able to be seen by the audience and we solved the problem in the end. So you were not a puppet master in this. (clip #4, March 19, 1993)

When Ivy says, "it made it more our thing", I believe she is referring to her *constructivist* ability to learn about the play and the expression of that knowledge through solving dramatic problems. She seems very clear in her understanding that she and Norma Dean made decisions and choices that met both their needs as well as the needs of the director. As Ivy points out the *expertise of withholding* the answer, as used by the director, created the pedagogic space that allowed this personal understanding of how to solve these specific problems.

Mimesis does have a place in the repertoire of the teacher/director: physical stance, embodied movement patterns, questioning ability and strategies, all have a way of informing the inexperienced student/actor. Authentic actor choices are also desirable because they enable constructivist learning about the play and generate motivated moves and discoveries. In triangulated reading of clip #4 Larry, who was not in this scene, elicits these insights from this exemplar:

> Larry: By shutting up, she [Norma Dean] discovered the grab and if you would have instructed her--I don't know what would have come about. You let her go at it again without any "sealant", without any amen, without any

"ah perfect". She [Norma Dean] grabbed her [Ivy] which makes it that much stronger. (March 19, 1993)

CHAPTER IX: PRAXIS/TEACHING DYAD

Journal entry, Ash Wednesday, February 24, 1993, 11:30 am--these comments follow my stimulated recall viewing of rehearsal tape #11.

> Researcher: The director is forced to jump in here . . . This is necessary because student/actors are not providing choices . . . as students they sometimes will provide choices and sometimes they won't . . . . Pedagogically, I need to work with that. Mrs. H. presented no actor choices and so I gave a few. I would not need to spend time here talking about motivation and tactics if choices were forthcoming.

I cannot over stress the necessity to take the student status of the actor seriously. In so doing the director posits the rehearsal experience as a time of critical reflection and informed action in which the curriculum of drama classes, if any, can be integrated; or, in other words, a time for *praxis*. In the journal entry above I am observing how the director "reads" the actor's involvement during the rehearsal. Are the actors presenting choices, thereby expressing an understanding and use of acting theory, or is the interaction mono-directional and top down? On the tape the director negotiates the space between the actor's need for *praxis* and the actor's need to be *taught* about motivation and tactics. The praxis experience is important for the actors because the rehearsing and mounting of a play at Rosebud School of the Arts is the primary acting lab for them. Mrs. H and Grampa are alone on the front porch, a particularly vulnerable moment, and so they turn to talk about past and present problems as a way to "warm up" the relationship:

(Reconstructed Biography)

> Director: Something was wrong. Mrs. H, after the blocking and two exploration sessions, was not making choices. She had the ability and I believed the acting knowledge base to generate interesting and motivated choices between herself and Grandpa. But I was reading a break-down between what she has been taught about tactics theoretically and the reality of the rehearsal where tactics should be embodied. I made the decision to hold a brief "instructional" session about the actor's responsibility to present choices.

The desired out-come of this "teaching" session was to motivate and lead Mrs. H to reflect on the process of actor choices and the responsibility to make them. My hope was that in providing a knowledge base about making choices that Mrs. H and the other actors watching would take on a more participatory and self-determinate orientation during rehearsals.

The themes of "praxis" and "teaching" are perhaps more dialogically related than dialectically related. As "instruction" is given, the actor integrates the information with past teaching and reflects on the significance of it. The instruction will hopefully lead to a change in active behaviour. As praxis takes place, to a greater or lesser degree in the life of the actor, the director will correspondingly teach to a lesser or greater degree. So the dialogue continues. I do believe that critical reflection about acting will lead to "connection making" outside of the students life in the theatre as well as in it but this will be discussed in the next chapter.

Praxis

"Theory into practice" has always been a problematic notion for educators who believe in constructivist and student-centred learning. Inherent in the phrase are hierarchial structures that privileges theory over experience, mind over body and, further, it promotes the *Cartesian* mind/body split that postmodern critics have laboured against. Praxis means "a purposeful and reflective action by which knowing arises through engagement in a social situation" (Groome, 1980, 154). Here Groome includes two common but key elements that are prevalent in present critical theory: reflection and informed action. Groome says that for Aristotle "praxis is an activity of the total person--head, heart, and life style" (1980, 155).

Critical social theorists have linked praxis with emancipatory aims. For Habermas and Freire praxis is "action guided through ethical reflection" (Lemish, 1988, 352) and for Kemmis, a proponent of emancipatory action research, it is "action which is considered and consciously theorized, and which may reflexively inform and transform the theory which informed it" (Carr; Kemmis, 1986, 190). I subscribe to the transforming qualities of praxis in theatre arts but in a more modest manner--reflection during the rehearsal envelope should lead to a transformation in acting theory and acting choices. I, however, am more specifically interested in the "grounded" tacit knowing that can reside in acting praxis.

Praxis in Theatre

I see two main reasons for promoting student/actor participation in the college play (although there are many other cursory reasons). One is to provide for students who have taken theatre-arts classes--whether acting, voice or technical theatre--an extended practicum in "working out" and possessing their curriculum. In other words, they are given an opportunity, a praxis opportunity, to build upon the skills and the training that they have received. The second reason would be to provide a "liberal arts" experience for students who are not involved in acting courses. Some of these benefits are experience in community, developing relationships, developing communication skills; and esteem building. These all are situated in the educational play.

Built into the course work of an acting lab or scene study class is a philosophy that seeks to integrate the acting theory into practice in a praxis manner. Any good teaching text book will have that component in it (Benedetti, 1986; Cohen, 1984; McGaw and Clark, 1987). "When skill reaches a certain level it hides itself. Many an art work that looks simple and effortless may have been a life-and-death battle field when the artist was creating it. When skill hides itself in the unconscious it reveals the unconscious" (Nacmanovitch, 1991, 74). The rehearsal should be the "life-and-death" battle field which the student/actor is working in, the sphere in which the technical skill of acting can be submerged into the world of the play and in creating "honest" authentic moments.

Theatre praxis is akin to "action research". This self reflective orientation to individual research describes the student/actor praxis experience during the rehearsal time-line. Action research leads the practitioner through four steps: planning, acting, observing, and reflecting. This sequence, bounded by the parameters of rehearsal time and imminent performance, could also be considered a genesis for the actor's own growth and informed understanding of acting theory. Kemish suggests that praxis-in-action research needs to be situated in a concrete historical situation (1986), a definable time frame or event. In the case of theatre, the concrete historical situation is the play. It is the parameter by which actors and directors must live.

"In practical action research, outside facilitators form cooperative relationships with practitioners or the actors, helping them to articulate their own concerns, plan strategic action for change, monitor the problems and effects of changes, and reflect on the value and consequences of the changes actually achieved" (Kemmis, 1981, 203). In the educational play the director becomes the facilitator who works with actors, helping them to articulate their own present and informed understanding of acting theory while helping them to integrate this understanding into the actual rehearsal.

Actor's Talk About Praxis

At the end of all of the stimulated recall sessions (march, 1993) I had an informal discussion with Larry. One thing that seemed to be important to him was that from the beginning of the rehearsal time frame, the director gave the actors permission to explore--to explore their impulses[7] and to find ways in which to apply their actor training.

> Larry: "One thing I remember, at the beginning of this whole business, I had a very clear definition of your approach . . . to get in touch with the impulse of the actor and moving with it [the impulse] and listening and affecting the other people . . . a sense of "don't worry, go with the impulse".
>
> "Why?, why do you want to move here?--what's happening to you? So you are constantly making us think why--often when we get these impulses we don't even know why we do things. And that's when you come in and ask "could it be this or could it be that" (conversation after watching clip #1).

From the very beginning game the actors the motivation to integrate and reflect on their acting. By withholding expertise, I was giving them the space and time to apply theatre theory to the rehearsal of the play "Larry"--a praxis orientation by the director and a praxis experience by the actors. A praxis orientation does not mean that the director removes all pedagogic contact with a student/actor. Indeed, Larry was well aware that the intervention of questions at appropriate moments helps the actors integrate their own research and impulses into the rehearsal. The questions initiate a reflective dynamic that can aid actor praxis.

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[7] Impulses are actor choices which are motivated by the actor's research into his or her character. Impulses can also be generated by the character relationships and the rehearsal dynamics during rehearsal.

In her journal Ivy (as actor) comments on a number of praxis moments: she discovers the usefulness of exercises that she had thought to have "outgrown"; and she reflects on her use of a gesture vocabulary.

> Ivy's journal (June 18, 1993): We did polishing of scenes we had already blocked. We did some exercises--power and eye contact. At first I thought, "baby exercises!". But then I thought, "well, if I need them, I need them". And they were very helpful. I can see using that backstage [the prepared moment before the actor enters the stage] to help create reality, and to maintain real relationships on stage.
>
> (June 21, 1993): What an exciting rehearsal! Try, try, try again. Being angry is awfully tough for me. We did a power control exercise--Larry and Ivy--and it really helped me with tempo . . . some of the gestures I want to use are feeling right, but [I], the actress, is uncomfortable with them because I haven't done them myself. Randy talked to me about my voice when I'm angry--it needs to come from deeper in my chest.

This excerpt is rich in moments that reside within the limits of *praxis* and *teaching*. The time passage between the two entries suggest that there was time for planning, acting, observing, and reflecting on the different rehearsals. The actor craft that is identified in words like tempo, eye contact, "uncomfortable" gesture, and the use of backstage to prepare, indicate Ivy's self-awareness of the opportunity to meld her training to that of the rehearsal experience. The change in her attitude about the usefulness of "baby" exercises can be read as a discovery that came from "acting", then observing the director's and other actor's response, and finally reflecting on this experience.

The *withholding* of directorial expertise, exemplified in the phrase "try, try, try again", created pedagogic and praxis space for the actors--the "process" identity in the rehearsal. The environment of exploration does not mean that the "product" rehearsal needs were ignored. Ivy's comment "Randy [the director] talked to me about my voice" refers to instruction about an actor's need to keep a vocal reserve, to "not go over the top" in an emotional scene. In the interaction I was able to talk about playing against the emotion and developing emotional range. In such a limited instruction and praxis time it is difficult to know how much of this theory Ivy was able to absorb--I was only aware that she did not have sufficient knowledge for this moment in the play. In dress rehearsal #2 she was still struggling with a vocal loss of control. It should be noted that, if the phrase "acting angry" had been used in rehearsal, its use would have indicated the need for a teaching intervention. Actors must understand that they can only play an action on stage and not a result.

Teaching

In my mind, one of the most elemental problems in performing a play is reading the level of preparedness that each actor brings to the rehearsal. How does a director determine if the actor in question has a sufficient knowledge base to explore the possibilities of the script? No amount of repetitive run-throughs and questioning will suffice to "open the moment" if the student/actor does not have the knowledge base or understanding about acting that will enable new or different choices. In the midst of rehearsal how is it best to support or build that knowledge base of acting theory? Henson (1988) describes a number teaching strategies in his education manual Methods and Strategies for Teaching in Secondary and Middle Schools: lecturing, tutoring, inquiry learning, questioning, discovery learning, simulation games; a diverse though not encompassing list. In light of the acting situation where an actor is lacking specific acting craft or stylistic background, a "one-on-one" tutoring method seems to be most expedient. Given the finite time factor with rehearsals, a clear top down relationship needs to be engaged. In the case of the educational play, the director hopefully has the knowledge and the student/actor, because of inexperience, may have need of it.

When the director positions actors as students, they will bring with them differing levels of knowledge about acting. High school and community theatre experience and various degrees of exposure to acting classes will determine the common base of acting skill. The teacher/director who values process will be able to recognize the teachable moments during the rehearsal. To recognize the teachable moment may not be as easy when directing from a professional orientation which brings with it an expectation that the actor is pre-equipped to handle the role.

(Stimulated recall session, clip #2, recorded June 15, 1992)

> Researcher: Why do think I'm doing that? . . .
>
> Ivy: For a couple of reasons I suppose. I think it was to reinforce to me that the choice that I made was (pause) stronger. And to teach--to show other people [actors] this does work and why. Breaking it down and saying "these are the elements that make this work". People can use it for other things (stimulated recall, clip #2, March 19, 1993).

The researcher and the actor are watching an interaction where the director is teaching about "direct and indirect" movement. Ivy had seemed lost in the scene in question because she was choosing a direct cross to the actor playing Grampa. Ivy was making it a confrontation scene. The director intervened, by way of teaching, after the third exploratory blocking session.

> director: I knew that some of the first year actors were present and watching this part of the rehearsal. This actor glitch could be dealt with by mimesis or perhaps with questioning. I determined, however, that here was an opportunity to open up a basic tenent of motivated movement on stage.

Ivy was able to identify the "cluster" element of the teaching strategy that other students were watching. She acknowledged it as one way for the director to confirm some of her choices but could also identify the director's concern for the rest of the cast. This strategy was based on the production needs of the play--with less than three weeks before opening night I was attempting to ignite new movement ideas in the minds of all of the actors who were present.

Through pre-rehearsal discussion with individual cast members and producers I determined that this company of actors was not very familiar with a pedagogic approach to directing or overly familiar with anorganic approach[8] to directing. I began with an initial "lecture" or definitional talk to the cast. In this talk I explained "impulse blocking" and the corresponding responsibility of the actors to initiate choices. This paved the way for a collaborative decentered relationship with the cast while simultaneously creating the room for actor praxis. It is interesting to note that months after the show closed, the orientation lecture was still relevant for Larry; "I remember, at the beginning of this whole business...I had a very clear definition of your approach".

Praxis and Teaching Dialectic

The use of praxis as a pedagogic directing strategy would seem to be a natural outworking of a drama program that includes an acting component. But as the theme emerged from the data it also became clear that time was a strict delimiter to the praxis experience in the rehearsal. Short rehearsal times can create the pressure that motivates a teacher/director to choose between a praxis strategy or a teaching strategy. The limit case for praxis is exemplified by a journal entry recorded by Ivy. When the actor is given the onus to integrate acting theory into rehearsal choices, it can lead to a confusion if the actor in question does not know what element of acting theory to work on.

> Ivy (journal): Randy has pointed out a number of things I need to work on--voice coming from lower, playing against the emotion, controlling the situation--and I feel overwhelmed. I want to do all of these things, but many are new to me, and I don't have time to grab hold of any of them. I'm starting to feel desperate and I don't know which of the many elements is a priority, which one I need to start with.

This journal entry gives the researcher an opportunity to delve into moments that would otherwise be lost. During the rehearsal I was not able to read the level of panic by way of conversation with Ivy or her choices. I was giving her suggestions with the expectation that she would juxtapose them with the acting techniques she possessed from her three previous years of acting. The overwhelming flood of actor choices paralysed her. In retrospect I would have limited the praxis elements for Ivy during this time and been more directive or "instructional".

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[8] "Organic" directing has a collaborative orientation that is similar to that of pedagogic directing although organic directing need not be pedagogic in nature.

An example of limit case for teaching emerged from a particular scene between Larry and the director. In a blocking sequence Larry was attempting to enter the farm house for the first time. The entrance area became jammed with the presence of other actors and Larry felt trapped, because he was forced occasionally to place his back to the audience.

> (Reconstructed biography)
> Director: I went on to explain to Larry about a number of methods to open himself up to the audience . . . placing his bags to the side as a motivated way to open himself to the audience was one suggestion. I felt a need to go on to give a didactic talk about 1/4 open to the audience, profile, 3/4 closed and full closed. his response was an impatient "ok, ok, ok, ok". I clearly remember thinking at that moment, "Too much--overkill--it's condescending. Larry knows about this and I don't need to lecture him.

I could tell by his body language that he felt talked-down-to and that he was impatient to get on with it. There are times the process part of the teacher/director duality hinders the production values of the rehearsal. Teachers should be wary of defining each moment as a *teachable moment*--withholding expertise can sometimes be the most pedagogic choice if a good knowledge base is present in the life of the student. In this instance, Larry could have reflected on the moment and in a praxis initiative resolved the simple problem himself. A well placed question that the director patiently waited for, would have coaxed a choice out of Larry.

> (Stimulated Recall session, clip #4, recorded June 15, 1992)
>
> Larry: An experienced actor immediately knows--you walk up with your "up stage" hand and grab her "down stage" hand. And then you are open and you can continue the scene. Now, she's not aware of it--I don't know are you . . . trying to see if she will organically/intuitively know to move into that.
>
> Researcher: Is there a danger in doing that?
>
> Larry: I would get impatient, I--I would show them. I would get it over with--have them remember it.

> Researcher: Then why . . . [would I let them go on]?
>
> Larry: Maybe they wouldn't have found the little business--the pat [on the shoulder]--the condescending tap--the "I have to go" [moment] (march, 1993).

In this example the limit of the metaxological interval is visible. Larry sees the possibilities in encouraging the praxis event--withholding directorial expertise to let the actor re-call specific theory on the use of the upstage hand. He, as a student/actor, has the knowledge base to see this in "stimulated recall". The question for the director, however, as he reads the text of the rehearsal, is "does the actor in question have the actor knowledge to solve this problem?" Larry indicates that if he were director, teaching or dictating would be his choice, resulting in the quickest and most direct way to direct this moment. It is interesting that he is also able to identify pedagogic benefits from withholding expertise.

CHAPTER X: REHEARSAL AS EVENT/REHEARSAL AS PRACTICE

> (Reconstructed biography, February, 21, 1993, 5:15 pm.)
>
> I saw the director walk onto the set and begin a conversation about coffee. There is a history that governs the reasoning behind this conversation, although in the light of reflective analysis it seems insignificant. As a youth the director felt like he had attained a level of adulthood when he was allowed to drink coffee with his father. Coffee, after all was an adult drink. The play takes place around 1956 and as a 17-year-old Larry could feel some kind of bond with Grampa as they both share a pot of coffee. As the director shared stories of his truck-driving father, Grampa, in like manner, responded with stories of his youth. The topic of coffee did come up. I noticed the amount of time that seemed to be wasted during this discussion. What good could possibly come from this conversation?

In the previous chapter I made mention about the pressure that a *finite time line* places on the decisions of the director. The rehearsal, and this comes as no surprise to anyone, is the practice time and practice experience necessary to mount a play. The management of practice time for the director is a production element mostly because of its finiteness. However, when the picture is examined through the eyes of human complexity, interaction, and the corresponding transcendent timeline, the rehearsal can take on a completely different configuration--that of a community with a human identity that may demand time for its own sake. Friendships, as just one example of transcendence, are an out-working of the rehearsal that may echo throughout the life of the actor. The rehearsal, configured with a communal modality, becomes an event that can "build each other up". Time then can be used by the director as a process event. The tentionality of event/practice dialectic crystallizes when the pedagogic director begins to value the rehearsal as event with its own humanistic outcomes and not relegate the rehearsal as a means to an end only.

Rehearsal as an Event

When directing from a decentered position a director pursues a dialogical relationship between him/her self and the student/actor--more of a conversation than a hierarchial dynamic. But, as with most human interaction, time is a delimiter for any conversation in that it takes time to work through the emotional and intellectual process of "relating" and moving *self* to *the other*. One cannot hope to have instant rapport with another--it takes time develop an "intuneness" with a compatriot. Stephen Nacmanovitch (1991) gives an apt example of a violinist being in tune with her/his instrument before the violin can itself be tuned. It takes a concentrated effort to focus on the imperceptible wavering of two strings as their modulation finds syncronicity. The violinist must be intimate with the sound, the texture, the gentle controls of the tuning pegs so that harmony can be achieved. The wavering of two strings could be likened to the "intuneness" of two people in conversation. Likewise, agreement is not essential for conversation but, just as four separate strings on a violin are set at different pitches, divergent conversation can still be in tune.

In reference to the exemplar above, the discussion about coffee did have an impact on the relational dynamic between the director and the actors. This particular conversation took place early on in the blocking stage of the rehearsal. As a director sets out to block a play in a pedagogic/constructivist manner there can be little doubt that this approach will not be a speedy endeavour. The "process-oriented" use of probing questions, the encouragement of motivated moves, discussion and authentic actor choices, all must be given reflection and application time if the rehearsal is to be pedagogic in nature. Reflection time opens space for the director and the actor to acclimatize and find commensurability in their approaches. The sharing of stories about coffee and youthful vision presented a moment of vulnerability and acclimatization between director and actors. Yet in reading this moment through reconstructed biography I think that the director let the "event" go on too long. The coffee conversation, for instance, went on for 14 minutes according to the tape. The production needs were being devalued at a certain point during this conversation.

Time that is used to create a "discussion event" can have other pedagogic benefits:

> Ivy: We get to teach each other. You allow us to have a lot of discussion in that scene.
>
> Researcher: Teach each other? In what way?

> Ivy: Like maybe you saw that Grampa needed some help and [Larry] stepping in and saying that "there are lots of different ways of saying that [line]" (clip #2, stimulated recall).

In the scene above the actors are given time to suggest possibilities to each other. The discussion can build trust while promoting a sensitivity to acceptance of "the other".

The experience of being cast in a play can produce a certain amount of actor angst. Addressing doubts about ability and dealing with the inevitable fear of audience expectations can do much to unsettle an student/actor. When a director values the rehearsal experience as a means of engaging personal fears within the life of a student/actor, the rehearsal becomes an event in their life. Indeed, the "facing" of significant issues can change the way in which a student/actor will view the future and its possibilities. In discussion with Ivy, I became aware of some of her personal doubts and insecurities surrounding the play. It would have been pedagogically insensitive of me, as director, to read the text of the rehearsal in such a way as to exclude her history from the reading. In her journal she states:

> Another very difficult day. I thought sleep would solve the insecurity problems, but it didn't. Randy seemed awfully tense today . . . . More than half my tension comes from not being able to do that scene. Can I? Will I? Will it . . . look absurd? Will it just be so bad that people will be embarrassed for me for exposing myself and it not working? Oh, it's frightening. Anyways, the work with Randy helped quite a bit . . . . I trust Randy to tell me if it's bad or too much. Working in a small room was a brilliant move--so much easier--just a little less naked. (June 24, 1992)

In this entry Ivy reveals the personal cost for her to play this character. We get some idea of the tension that she feels during rehearsals. The character of Ivy demands from an actor a certain vulnerability and level of acting craft in the way it was drafted. As a director I could not lessen the demands of that character on Ivy but I could choose pedagogic strategies that would support her in her struggle. The folowing example may illustrate this.

Ivy makes mention of rehearsing a climactic monologue in the security of a small room--isolated from prying eyes and "personal" in respect to the atmosphere. The decision to move the rehearsal to this room was motivated by a directorial recognition that this scene represented more than just practice for a difficult moment. For Ivy it represented a battle of confidence and character. Reading Ivy's journal entry written ten days latter helps us deconstruct the monologue event:

> Not having your director know you before can be a help and a hinderance. Help because he may ask for more than anyone else ever has (like he did)--or he may not know how far you've come. I feel that way about Randy. None around here would have asked for as much from me (I don't think). (July 2, 1993)

I was given the opportunity to see the growth in Ivy's confidence level as I negotiated the interval between practice of a difficult scene and the event of "facing ones's fears". What is not clearly evident in the reading of the excerpt above is the tone of success that permeates her later entries. As an actor, Ivy met challenges psychologically as well as she faced challenges theatrically.

Rehearsal as Practice

Nachmanovitch, in his book "Free Play" (1991), talks about the gap between what we envision, dream and feel and what we, as artists, can practically express. He feels that technique is a means of closing that gap, to move closer to "mastery":

> mastery comes from practice; practice comes from playful compulsive experimentation . . . . This level of performance cannot be attained through some Calvinist demands of the superego, through feelings of guilt or obligation. In practice, work is play, intrinsically rewarding (73).

I resonate with this example. I dream of playing blues guitar and, in moments of solitude, I can sing some amazing guitar rhythms and lead lines. I see myself as a master yet I clearly do not have the technique to actually play the guitar at a mastery level. Student-actors similarly see themselves as being able to touch the lives of the audience as they play individual moments of a script. Larry reveals some of his vision about acting in this journal entry written during the first week of rehearsal:

> In "the moment", I believe, is where truth dwells. The moment is that point in the play when the audience and the actor or actors become one. It is an emotional unity that comes about because a universal "want" is exposed and seen by the actor and audience *at the same time*. The audience member says to himself, "Oh! do I ever know that *feeling*!". Good actors have the ability to produce these moments and string them together.

The rehearsal experience provided the opportunity for Larry collaboratively to discover many of these "moments" within the play and, on a very fundamental level, it provided opportunities for Larry to practise his craft. Larry desires to be a "good" actor who can produce "moments of truth"(see appendix A, Larry's journal entry entitled "the moment"). And like a musician who uses technique to bridge the gap between vision and performance, so Larry uses the rehearsal experience to take steps toward "technically" becoming a "good" actor.

Event/Practice Dialectic

There can be a danger in a director setting before the actors the vision of the performance to come, the product if you will, in such a fashion that the rehearsal becomes a means to an end only. This extreme example could be construed as the limit case for *practice*: repetition without reflection or self-actualization. To direct in a pedagogic manner would posit that the student/actor must come to an understanding that each discovery, each scene, each discussion has intrinsic worth and validity. When Nachmanovitch said "in practice, work is play, intrinsically rewarding" he is suggesting that the act of practice must be as meaningful an experience, as rewarding an experience, as the performance which is set before the artist. Here, I believe, is a discription of the metaxological interval bounded by *event* and *practice*. The practice of lines and blocking and technical manipulation leads the student/actor to the product end of a "successful" show. The practice, however, should have intrinsic value. The value may be the step by step movement towards becoming a "good" actor, as in the case of Larry, or it may be the act of facing fears and insecurities, as in the case of Ivy. In both student/actor situations the rehearsal becomes an event.

CHAPTER XI: INITIATIVES IN DIRECTING: MOVING FROM UNDERSTANDING TO ACTION

At this juncture I would like to bring myself and the reader back to the fundamental question of this paper: What does it mean to direct in a pedagogic manner? During the previous chapters I have clarified some of the tensionality inherent in the directing of the play "Larry"--a play that I directed from a decentered and pedagogic orientation. The themes and their tensions emerged by way of *stimulated recall* and *reconstructed biography*, both for myself as researcher and for the student/actors. During the three-week rehearsal I had no way of determining if directing in a pedagogic manner would lead to a successful "box office" show or that by keeping the students/actors' pedagogic well-being front and forward, they would find this play a fulfilling experience. But, as I discovered, directing pedagogically is much more than privileging process over the technical demands of making a professional production.

I understand, with a decentered sensibility, that directing pedagogically means valuing both the process and product orientation and their strategies. This valuing of process and product places the director in a vulnerable position, succeptable to the tensions associated with the divergent needs of these orientations: the needs of the student/actor and the needs of the production. The tension is addressed by withholding expertise (process) and intervening with expertise (product) which creates the limits bounding the metaxological interval or the middle ground.

The teacher, who is also a director, is placed in an unusual situation by the necessary incorporation of an "opening night" into the educational structures. The vision of the teacher only is fairly clear because, pedagogically, choices of strategy and methodology are based on disseminating knowledge for students and their apprehending it. The teacher/director however, as well as meeting educational aims, must add time management, technical rehearsals, and audience expectations into an already difficult task.

Let me make a clear connection between pedagogic directing and other educational and professional "end product" situations. Conductors of school or college bands (as well as orchestras and choirs) wrestle with the variation in degree of skilled players. Some are proficient before they enter the program and others are in the early stages of learning their instruments. No matter what the level of proficiency the student has attained s/he is still a student/musician. This means that the conductor, along with building a suburb orchestra must be aware of the educational needs of the student, what ever they might be: sight reading, technique, tempo, and ensemble playing to name a few. Common tensions surrounding process/product objectives might centre around giving a weaker saxophone player, for instance, an opportunity to solo during a concert. Or, the conductor might want to determine if a junior ensemble will be allowed to perform and, thus, create for the students an esteem building experience. The determination is important for performance, or at least high-lighting within a performance, may be a destructive experience if the student(s) are not ready. In both of the exemplars above, the teacher/conductor must read the band rehearsal and the individuals to see where they lie in the product/process dyad.

Athletic programs at the college level have some of the same tensions as the college play. Coaches of co-curricular teams realize that the majority of participants will never go on to professional athletic careers. The coaches must then have clear pedagogic intentions for his/her student athletes so that the experience of playing competitively transcends the finality of where a team places at the end of the season. Pedagogic intentions may stand in polar opposition to team objectives at times: "when the game is close do the second stringers get a chance to play?" No coach wants to lose a game just as no director wants to have a poor production. As in the rehearsal period for a play, many of the pedagogic and self-actualizing intentions held by a teacher/coach can be fulfilled during practise sessions. It is incumbent, however, for the teacher/coach to see the practise as a pedagogic/process environment and not primarily as a professional/product building time. Hopefully, by valuing the former practise orientation, the team will also be successful in the "win" column. Having a pedagogic intent for a student/athlete does not mean a coach should strive for an undisciplined and ineffective team.

What ever the educational situation then, orchestra, athletics, drama, the debating team, the decision as to where to move within the metaxological interval is based on the expertise of the teacher/director/coach/conductor and the context of each moment of significance as they happen. Each rehearsal or practise session should be looked on as a unique experience for the leader and the students. This vision necessitates that the teacher read the text of the rehearsal or practise as it is being written. It is in that reading that the metaxological interval opens up the possibility to withhold expertise or intervene with expertise, to use both process strategies and product strategies.

Delimitations of Study

One of the first choices that I made was to make this a study into my own pedagogic directing, decision making, and movement between intervention with expertise and withholding of expertise--or the metaxological interval. By positioning myself as the research instrument, by way of reconstructed biography, I was able determine the thinking patterns that coincided with a particular choice being made by the director. The rationale for making choices was there for me as director/researcher to deconstruct. This delimiting choice, however, also removed the element of objectivity that would have presented itself had I observed chosen the be an observer/participant only.

This choice to position myself as the particpant observer (figure V-2) also defined the nature of the reliability of the study. If this study was conducted with another group of student/actors, a different play, and a different director, I am convinced the process/product tensionality would emerge from the data as it did in this study. This tentionality would happen provided that pedagogic intent for the student/actors was is ingrained in the intention of the director of the play. The reconstructed biography positions this study as contextual to my background, my history, and my orientation towards student/actors, and this particular play. Reliability, then, will be contingent on the reader's willingness to resonate with the finding of this study.

> And if the reader, although cautious and wary, ultimately resonates with the interior vision of the text and is persuaded of its usefulness, he borrows it for his own (Barone, 1990, 314).

The resulting *initiatives* relate to many educational "end product" situations. When explaining the initiatives gleaned from the study I will attempt to make connections to other educational situations, not the least of which will be the classroom.

The study was delimited by the choice to research one play and one complete rehearsal experience that spanned the first rehearsal up until the opening night. In choosing to work at Rosebud, I was limited to a three-week rehearsal period because of the school's summer schedule. It meant that the immediate observation time and first-hand data collection was limited to contact time with the actors. The short time frame precluded conducting a long range study. However, the shorter time frame intensified the research period. At the same time it allowed me to immerse myself completely in the project without distractions or interuptions. The use of stimulated recall, by way of video clips, permitted the researcher to to make personal and biographic connections that might have been missed at the time of directing. Still, the camera can only reconstruct that which it sees.

A delimitation was to use only two main actor/participants in the study. Partly this choice came from selecting available actor participants from the assigned cast of "Larry". It also was an attempt to manage the amount of triangulation data generated by hours of video tape and journals. The consequences of limiting the number of actor\participants ment that I would have limited voices with which to compare the researchers story. Although comments, as well as moments of significance involving other cast members, were not excluded from the study, the data retrieved by way of interviews was limited to two.

Limitations of Study

First and foremost in choosing rosebud School of the Arts as a research site, I had no selection input in respect to the cast. The actors were predetermined for me as were the character roles that were assigned. My only true choice was to select, from the pool of actors, participants who fit the criteria of this study and identify those who were willing to commit to the project.

Another clear limitation was that the data was bounded by the selectivity of the camera lens. By participating completely in the research as participant observer I was able to identify immediate student/actor responses to my directorial choices (those moments that I remembered and those I recorded in my journal). I was then able to augment those immediate impressions by pouring over the hours of video tape. As I relied on stimulated recall, however, I could only recall what the camera recalled. This created a selective filter to the data collection.

The student/actors in this project were evaluated. The effect and pressure of that evaluation was a factor that was beyond my control. As students within an acting program, they were well aware that their performances in "Larry" had an effect on their grade and movement on to the next level of training. I could only help mediate the evaluative pressure by directing them with the use of all of my expertise. I hoped to also make the student/actors see that by allowing themselves the opportunity to grow as student/actors they would be presenting a better product.

Pedagogical Initiatives in Directing

As a researcher, I situated myself in a decentered position, a position that does not seek to proclaim objective truths gleaned from my observations. Rather, I wish to provide initiatives to other directors who wish to adopt a more pedagogic orientation to directing. For those directors who are beginning, I would like to set up "gentle traces" that will open pedagogic eyes to the "teachable moments" inherent in the educational play. What follows are initiatives towards directing a play in a pedagogic manner. These initiatives are not prescriptive, exhaustive, or even unique; they are the results of one director's deconstructive analysis of his experience of directing a play.

Initiative #1: Embracing Product/Process Tentionality

A pedagogic director would do well to acknowledge that living in the tension between the limits of product and process is a nominative experience. The invocation of both forces has its benefits. The student/actor must be given a chance to grow--to engage in the dramatic arts. At the same time the demands of opening night frame the play experience so that it does not become self-indulgent. Embracing the tentionality does much to remove directorial guilt because the exclusive adoption of process strategies over product strategies or vice versa creates a pedagogic void for the student/actor. By valuing both orientations, the pedagogic intent for the students can be realized and the professional needs of the director, the actors and the audience can also be met.

One question that still seems to be unanswered, within this tensionality, is how evaluation effects the pedagogic openness of the student/actor. If they are receiving credits for the play, there is a possibility that the students/actors will focus on the end product, the performance, thereby positioning themselves to look great and therefore receive a greater mark. The perception by the student/actor is that the performance is the one important evaluation node. The teacher/director who wishes to counteract this product ideology must first value the pedagogic qualities of the rehearsal time and communicate that value to the actors.

In the classroom a kind of tension can also be created where the students "just want to get to the project" where they can get a great grade. Grading can promote performing to the perceived expectations of the teacher rather than leading students to explore themes in a constructivist manner. Alternative methods of evaluation can help students learn to value the self-actualizing component of a curriculum. One example would of evaluation in this manner would expect students to personally respond to the criteria the teacher will be using for evaluation. If the evaluative criteria is "creative use of materials" and "cooperation with peers" then the student could write a brief description of how they use materials creatively and how they interacted with other students. The teacher would then have a collaborative and inclusive base from which to show value and evaluate developmental learning.

In a college production, evaluation can also create disrupt the process/product tension. Teacher/directors will in some way have to grade an actor if the play is part of the curriculum. Although many of the student/actors will not become professionals there is still intense pressure to get the highest marks possible to increase their GPA. Discussions with students or individual and group conferences, can help allay the fears that students have. Using the journal can also be helpful in evaluation because the self-actualizing and praxis discoveries may be recorded by the student/actor even if the teacher/director has not tuned into them. The problem here though is that the journal can be written or fabricated to create the kind of discoveries the teacher/director is expecting--whether the discoveries were real or not.

Initiative #2: Questioning as a Strategy

The use of intelligent questioning can be beneficial to student/actor learning while still eliciting choices that will move the play forward. Questioning can lead to "constructivist" learning for the actors, and it is hoped that the choices emerging for the answers to these questions will be more grounded and connected to the life histories of the student/actors. The results of more grounded choices, as we will see in the next initiative, generates a show that is more creative and collaborative in nature.

Tension is created for the director when precious time is used to foster questioning and then waiting for the subsequent reflective answers. It may be simpler for a director to provide the "directive" answer to production problems as they arise but directives may not yield the pedagogic results for the student/actor. Although this initiative seems simplistic it requires that the director "buy into" the act of "withholding expertise" for this type of *constructivist* pedagogic space to be created.

In chapter three, a directing continuum was presented which was bounded by the creative/permissive approach on one pole and the technical/authoritarian approach on the other. If loosely within the creative/permissive time frame of the rehearsal there is a lack of questions, then certainly pedagogic opportunities for the student/actor is being closed. If the talk sounds like "Do it this way" or "Here's what to do and how to read this line" then pedagogically I believe there is a problem. The lack of questioning here may not hinder the production as a whole, but the teacher/director must ask "Is pedagogic space being created for the student/actor"?

In the same light, as the production moves closer towards opening night, and the director's talk suggests "Do it any way you want" then the director is doing the student/actor and the play a dis-service. The director must be be aware of when and if s/he is using questions and where they are placed in relation to opening night.

The use of directives should not be deemed less important or valid than the use of questioning. A pedagogic director will use both strategies to meet the production needs of the play. As an initiative however, to adopt a questioning orientation, may bring a pedagogic balance into the director/student relationship by creating the space for constructivist learning to take place.

Initiative #3: Respect Mimesis

As a young director I was cautioned on the "evils" of entering the stage area inorder to demonstrate "how it should be done." One might expect that a pedagogic initiative would aggressively protect the realm of the actor to organically discover blocking and characterisation choices. This is partially true (could it be otherwise in a partial and postmodern world?). One of the strongest discoveries for me, when deconstructing my own directing, was to read the director's use of mimesis and how it was able to open the realm of actor possibilities. Not-with-standing the need to respect the writerly component of inscribing choices for actors, mimesis can be a "doorway" to thinking and physicalization that was previously unknown to the actor.

It took the disruption of the authentic acting/mimesis dialectic for the researcher to see that pedagogic directing welcomes the strategy of mimesis if and when the student/actor demonstrates the need to be encouraged to make choices. Students/actors cannot move ahead and write their own choices on the rehearsal text unless they possess a "choice" vocabulary. The uses of mimesis as a strategy predisposes that the director will read the text of the rehearsal with both a process and production outcome in mind. When should mimesis be used? When the director determines that withholding expertise will not meet the needs of the student or the production. In a case such as this, although mimesis can be an inscribing phenomenon, paradoxically, mimesis can also become an enlarging phenomenon as it opens new "choice frontiers."

Initiative #4: Value Praxis

The college play provides a wonderful opportunity to bring to the forefront the terminology and acting theory that student/actors bring with them. The experience of performing in a play and working through the rehearsal has value in and of itself. Above and beyond that a director can pedagogically make connections, when directing, that will draw on the theory that the students have. The praxis initiative creates the pedagogic space theory and practise integration but only to the extent that the director is willing to grant time for students to make those connection. Reflecting on a particular scene can help student/actors access actor theory that, if applied, may solve a particular problem.

Once again, questions asked from a "withholding expertise" stance will start the praxis operation into motion. Pedagogic directors use every opportunity to relate theory to the outworking of the play. At the same time, if the director feels that intervention, teaching, directives, or mimesis should prompt a praxis moment, then the a pedagogic director should feel quite comfortable moving to the production limit of the withholding/intervention interval.

In my limited exposure to high school productions, I have witnessed a greater level of integration of the drama curriculum into the play experience than a similar play experience at the college level. High school students who worked on the technical aspect of the play--set construction, lights, costumes--used a variety of skills and knowledge learned in Drama 20 or 30. Students are also actors, or in some cases directors, within productions. But even in the "high school" context, a pedagogically sensitive teacher/director needs to make connections with production problems to that of the theory learned in "drama class".

Initiative #5: Value the Rehearsal as an Event

A pedagogic director is one who believes that the contextual life of the actor is as important as the theatrical life of the actor. Directors desire that all actors be focused, on task, prepared for the rehearsal, and to generally have a "successful" experience in the play. However, valuing the associative benefits of the rehearsal can bring personal growth in the life of a student/actor that may outlive the play experience. Time spent in genuine conversation between actors and the director promotes the building of community. In this community, if caring is a part of it, then self-actualizing needs can be met--needs that might have little or no connection to the world of the play.

Positioning the rehearsal as an event rather than just a means to an end can also help mediate reviews or external evaluation when it comes down from outside. If the review is not favourable, then the active valuing of student/actor discoveries, which hopefully the students have personally valued, becomes a counteracting force if the play is not perceived as being great; and this does happen. Positioning the rehearsal as an event is essential in bringing balance into the college play. Not all plays are great successes. Hopefully, the director will bring a play to a performance level that is enjoyable, and powerful for the audience and will get those "great reviews". But what if the review are not positive? The director must help student/actors understand the experience of the play was still beneficial--still foundation in the student's growth as a person and as an actor. William Ball suggests that failure is "the threshold of knowledge" and teacher/directors must help student/actor's realize that failure is not an "end" but a "beginning".

The personal skills that go with preparing and presenting a play can be linked to other tasks that student/actors will have to face in the future. The discipline of deadlines, verbal and vocal exploration, and communication elements like eye contact and gesture all have a life outside of the play and a life after the play. To direct pedagogically posits that the world outside the play or the encouragement of "fellowship" are not necessarily contrary forces to the mounting of the play. Time, however, must be played during rehearsals like an instrument--playing it to get the most sound from the most efficient stroke or breath. Yet time spent on making the rehearsal an event is not time misspent. The tension between process and product must be watched and guided and coaxed. Pedagogically, no director wants a student/actor to fail on stage or to be part of a "poor" production, while at the same time the self-actualizing experience of the rehearsal must be nurtured and have its place. There are two outcomes of the play; (1.) the production of theatrical elements of the play and (2.) the production of the self-actualizing and community building aspects of the rehearsal.

CHAPTER XII: POST SCRIPT

Mon 15 Nov, 1993.

I have just completed directing a play at a post-secondary institution. This was my first integrative experience in melding my research with the lives of students/actors. The question that I now must face, during the relative calm of post-production, is: did my research into the pedagogic director realize any significant change to my directorial approach? Because of the nature of the play, I chose to adopt a professional "production" modality for my rehearsals, a modality that created difficulty in balancing the theatrical values over educational values. In fact, I found myself being pushed over to the production-oriented side of the directing experience. There were a number of reasons for that. With this particular script the extensive use of dialect, the animalistic movement, the mechanistic and intricate set demanded special attention. The recognition of these dramatic values suggested for me as director that the performance demands of this play should not be underestimated. But that in itself is an acceptable pedagogic decision. Pedagogically, I realized that with the technical demands of the script, I needed to prepare my actors for the difficulty of performance.

I believe the run of this show was a moderate success. It was certainly a challenging experience for the students/actors at the college level. It demanded much from them physically, vocally and emotionally.

However, this postscript centres on the discovery that one of my actors gained very little from the experience of participating in this college play. Why was I not able to provide a moderate learning experience for this actor? What stopped this actor from making beneficial connections from the world of the play to his or her everyday life? In a post-rehearsal conference it became very clear that this student did not like the play. The student/actor could not define one positive aspect of rehearsal experience and at the close of the show demonstrated clearly that s/he did not like me. What happened to my pedagogic intent? How was I not able to read the difficulties written during the rehearsal?

With this actor, as with the others in the play, I did ask pedagogic questions to help character construction and understanding of the play. I did use mimesis as a pedagogic strategy. I had many personal discussions and I tried to relate to the cast. With this actor, however, I found that with whatever strategy I used during rehearsals and with every answer provided or discovered there was a root problem of mistrust. I was aware of this actor's limited acting theory and experience and pedagogically I respected that limitation. Then why do I feel like I failed as a teacher/director? Although mistakes were made during the rehearsal, there were also many strong points. As with any play, the rehearsal is a dynamic interaction between director and actor and not something that can be pre-ordained--the writing of one vision. Actors are active self-determinant beings just like you who are reading this page now. You become co-authors with me as you mediate my writing through the filter of your experience. I can never truly define my experience for you in any case. In the same way actors will bring their own experiences, biases, weaknesses and strengths to the rehearsal. Therefore, there is a presentation of a multiplicity of choices that will each live within the rehearsal. As a pedagogic director, I can only create an "envelope" of learning possibilities and beyond that, as in any human interaction, the rehearsal becomes a dialogue. In a dialogue either the director or the actor can choose not to learn, can choose not to ask questions, and can choose not to make connections.

I bring this reflection to a close with two final insights or "personal" initiatives. Those who read this study are invited to make personal application if they so desire. The first initiative is a personal reminder: I remind myself that learning to read the text of the rehearsal is a life-long pedagogic experience--a life-long process. Just possessing a "pedagogic heart" will not automatically realize a wonderful educational experience for the student/actor. Students must want to learn or at the very least engage in debate about the learning that might take place. The second insight is this: as a veteran director I must beware of pedagogic *hubris*. By this I mean an overconfidence that leads me as director, quickly and glibly to read the text of the rehearsal in such a way which makes me believe learning is always taking place. My ideas and concepts, indeed my expertise, does not always lead me to a correct reading.

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Appendix A: Journal Exemplars

Exemplars for Ivy's journal

JUNE 16 First day of blocking rehearsals. I was sort of apprehensive about a few things: acting on main stage again, working with a new and potentially very scary director, and CAN I DO A LEAD ROLE?.

FEELINGS Feels like a fair bit of pressure, but the first day went a long way to making me more comfortable. Getting into actual rehearsals really helped, because even with all the changes and fears, it's a familiar, exciting, and fun process. Randy is surprisingly easy to work with: there's no right or wrong, just better and worse choices. He also tells me when he wants me to try something else, however, when I make good choices I also hear about it. He's very encouraging! It really makes me feel like he thinks I can do it. And with my shaky self confidence in this role, it's very helpful.

DISCOVERIES Randy pointed out my 'physical silhouette' as being far opener than Ivy's would be; good timing, as I need to start now. I couldn't concentrate in the funny scenes; unusual for me. Ivy's subtext, her thoughts and feelings, are coming with the blocking. I'm happy about that. I wish I had memorized the script. I hate dragging it around--it's a hinderance--I feel like I miss things going on around me. Discovering my own blocking is very helpful--it develops the character.

JUNE 17 I'm more disappointed in how things are going today 8:30-12--I feel so . . . stiff. Well, Ivy is sort of stiff, but it's not feeling right. Character-wise, I mean. Blocking-wise, I'm still having a very enjoyable time. Worked a bit on music. I'm excited about the Amazing Grace aspect of it. I'm a bit frustrated. I guess the blend of character and blocking, can be difficult, but once I'm used to it, it'll be the best.

1:15-5:00 Confidence-wise, much better. There's so much at stake, or at least it feels that way. I need to do well at this role to go to fourth level. 'Do well' meaning, being able to carry off a lead role. I know I'm mostly freaking myself out--I mean I have done a 'lead' role before--but then it was for fun. No pressure. So much has happened since last year too. This two week rehearsal thing is scary too. We used to have about the same number of hours only spread over a longer time, and I liked it so much better. Mentally there's much more time to process everything.

JUNE 18 Marie's here watching. I'm already intimidated. I got a chance to talk to her later and I'm much relieved. I felt like she'd be in the audience, wishing she could jump in and make suggestions. She said that "quite to the contrary, she was relieved not to have to be up there, making the creative choices." Such insight into her! She's kind of the "goddess" of acting to me, so her struggles really hearten me.

AFT. We did polishing of scenes we had already blocked. We did some exercises--power and eye contact. At first I thought, **baby exercises!** But then I thought, well, if I need them, I need them. And they were very helpful. I can see using that backstage to help create reality, and to maintain real relationships on stage. I didn't feel like I experimented like Randy said we had opportunity to. I can see that it was because of a few things: first, I'm scared that I won't get this role, so as soon as I latch on to something, I want to run with it. It's really frightening to experiment, because second, we've got such a short span of time to rehearse in. No time to think and absorb in-between days. But, I really hope I can push myself next time. The atmosphere is very experimental--try anything. And it may not work, but no one seems to think you're totally stupid or inept.

JUNE 21 What an exciting rehearsal! Try, try, try again.

MORN. Being angry is awfully tough for me. We did a power control exercise, Larry and Ivy, and it really helped me with tempo. Randy talked to me about my voice when I'm angry--it needs to come from deeper in my chest. Some of the gestures I want to use are feeling right, but Ivy the actress is uncomfortable with them because I haven't done them myself. Fun, though. Had a hell of a time with one line-- had the will, but it just wouldn't come out. I have some practising to do at home. By the way, the camera and the various people watching (with the brief exception of Marie) haven't intimidated me or interfered with me being open or working hard.

AFT. Really good. So easy to work here. Anger is difficult for me to play--I'm not used to expressing much of it. I can't rave enough about how easy it is to experiment. Randy is very helpful with his exercises and hints. The contact exercises are good again.

THE MOMENT: Larry

I want to address something I've been thinking about lately. Where does truth come from on stage? What leads an audience to really believe what they're seeing on stage is true?

I was recently listening to a radio series on the late playwright Sammual Becket. I can remember reading, before I became a believer, some of Becket's plays. His obsessive preoccupation with existential angst used to fascinate me back then. I could well relate to his idea that because life was essentially meaningless, purpose needed to be found, in the activities that led up to that eventual nothingness called death. As I listened to different friends and associates speak about the late Sam Becket, I found myself being very able to understand what made this man tick. Why? Why was it so easy to understand? Because, at the time, I shared through my daily experience the same feeling of isolation and despair Becket was writing about. He spoke about my condition. It sounds so simple but truth must be personal, it must always be linked to the everyday human experience to be best understood.

Becket didn't focus on expounding large volumes of existential philosophy like other playwrights in this genre. He wasn't concerned with having to explain everything. He chose instead to show us in very literal ways through his plays, man's struggle for meaning and purpose. He showed everyone that a lay could grip an audience without resorting to big musical numbers, elaborate settings or even a plot.

Now, back to my original question. Where does truth come from on stage? Does it come from the script? Does it come from the actor or the audience? Where? Truth, I believe, comes when all those elements and others are combined to produce THE MOMENT. In the moment, I believe, is where truth dwells. The moment is that point in the play when the audience and the actor or actors become one. It is an emotional unity that comes about because a universal want is exposed and seen by the actor and audience at the same time. The audience member says to himself, " Oh! Do I ever know that feeling!"

Good actors have the ability to produce these moments and string them together. They intuitively know like good emotional surfers, how to ride the waves created in each scene. And, like good surfers, they know that although each wave may look the same as yesterday's, it still is unique, has a life of its own, and cannot be ridden exactly the same way.

Appendix B: The "Larry" Playscript

A House, A Home (Larry)

By Lyle Penner and Rosalie (Roz) Hirch

Introduction

(Grandpa is in his place)

Grandpa: Ah, this old place, this old place..., I could talk for hours about this old place - the memories they come like a flood - the good, and the bad. Well here's what's left of the old place, bits and pieces - each of them meaning something to the heart even if the memory slips a little.... Ah, the kitchen. If any of you has eaten fresh biscuits, home-made, well (pats his stomach) there's just no words to describe 'em. Now that window there... has been used as a late night exit more often than this door that goes out on the porch. Here's where I sat and thought. Here's the barn and there's the Post Office - home of Norma Dean. (Goes and picks up diary.) "May 28, 1953. In a day a young fellow is arriving to stay in my house. How come I'm the last one to know when something big happens? I started building a model house today. If I keep my hands busy with something, a puzzle or a model, the mind stays focused and will not betray me. And yet it betrays me still as I build a house that's not a home." (Leaves the stage.)

Scene 1

(Lights full up on Ivy and Norma Dean in the post office.)

Ivy: I did not.

Norma: Yes you did.

Ivy: I did not.

Norma: Yes, you did. Mrs. Fowler said...

Ivy: Your sources are totally unreliable. (pause)

Norma: You're angrier than a hot cross bun, aren't you? (pause) I thought you were.

Ivy: I would think it should be quite natural for a person to be angry at someone who keeps pestering them.

Norma: Well, come now Ivy. You don't have to pretend with me.

Ivy: I am not pretending anything. I'm feeling excited about the new arrival.

Norma: You must admit feeling some apprehension about your boy's arrival.

Ivy: He is not my boy. (pause) Remember, the commitment is only for the summer.

Norma: Don't count your chickens before they've hatched.

Ivy: (forcefully) Now Norma Dean, you must move along. The boy could be here any minute. And we must try to make this evening a family atmosphere.

Norma: (slightly disappointed) Of course. It must feel strange enough coming straight from city to farm. You know I have an extra...

Ivy: Now, Norma. I will be perfectly capable of taking care of the boy. You know that. Now, I musn't dilly dally around here. I have important things to take care of and I'm sure you do as well.

Norma: (Gets up to go.) Good-bye, Ivy.

Ivy: Good-bye, Norma. See you at church.

(Ivy exits)

Norma: AS THE YEARS ROLL BY I OFTEN WONDER HOW
SOMETIMES I WONDER RIGHT OUT LOUD
OH, HOW THAT I WOULD FEEL SO PROUD
TO BE LIKE IVY, THAT'S MY DREAM
I'LL SAY IT RIGHT OUT LOUD

OH, I WISH I WERE, I WISH I WERE,
I WISH THAT I COULD BE
A WOMAN OF POWER, STRONG AS A TOWER
LIKE MY DEAREST FRIEND IVY
SHE READS HER BIBLE AND GOES TO CHURCH
MORE THAN FAITHFULLY
I'D GIVE MORE THAN A NICKEL, TO BE IVY STICKLE
HOW HAPPY I WOULD BE

Mrs. H.: ABOUT A MONTH AGO, OUR LADIES GROUP AGREED

Ivy: THAT WE ALL MUST TRULY HEED THE HOLY CREED

Mrs. H.: TO TAKE THE TASK TO TRULY LOVE OUR NEIGHBOUR AS WE OUGHT
BUT IVY TOOK IT ONE STEP FURTHER

Norma: LIKE SHE DOES A LOT
SHE SAID THE ONLY WAY TO REALLY PROVE OUR KINDNESS

Ivy: TO THESE POOR DISEASED VICTIMS OF THE BLINDNESS

Mrs. H.: IS TO OFFER UP OURSELVES A LIVING SACRIFICE
WE ALL AGREED...,

All three: AND SANG IN TUNE..,

Norma: THAT THIS INDEED WAS.., NICE

Mrs. H.: I ONLY MENTION THIS IN PASSING...

Norma: ‘CAUSE IT’S TRUE

Mrs. H.: THIS ORPHAN BOY...

Norma: IS TROUBLE THROUGH AND THROUGH
HE’S FROM A HEATHEN BACKGROUND AND HE’S HELL-BOUND SENT
WHEN IVY TAKES HIM BY THE HORNS..,

All three: I’M SURE THAT HE’LL REPE-ENT

Norma & Mrs. H.: OH, WE WISH WE WERE, WE WISH WE WERE,
WE WISH THAT WE COULD BE
WOMEN OF POWER, STRONG AS A TOWER
LIKE OUR DEAREST FRIEND IVY
SHE READS HER BIBLE AND GOES TO CHURCH
MORE THAN FAITHFULLY..,

Norma: WHEN WE’RE ALL IN A PICKLE

Mrs. H.: AND WE’RE FEELING QUITE FICKLE

Norma: AND OUR WITS ARE AT A TRICKLE

Mrs. H.: WE'D GIVE MORE THAN A NICKEL

Norma: TO BE IVY STICKLE..,

Both: HOW HAPPY WE WOULD BE!
OH, WE WISH WE WERE, WE WISH WE WERE
WE WISH THAT WE COULD BE-E-E...

(Ivy enters the kitchen where Grandpa is working on a model house, and kisses him on the forehead.)

Ivy: You'll have to move. I have work to do... What are you working on?

Grandpa: A little model of a house.

Ivy: This doesn't belong here. I don't appreciate your unfinished projects sitting on my kitchen table. Well,... are you just going to stand there or take it outside? (Grandpa goes out to the porch and sits down with model - begins to apply glue.) And don't you spill any glue on the porch. I just got Ben to paint it and we don't want to go through all that again. (Grandpa thinks twice before agreeing.) You can play with that any time. Stop now and get changed for tea. I don't want Larry thinking all of us look run down.

(Ivy moves to kitchen. Grandpa hesitates, goes into house with model. Ben and Larry enter. Ben sticks his head in the door.)

Ben: (with trepidation) Ivy?

Ivy: What, Ben?

Ben: Oh, it's just... Larry's here.

Ivy: Well, bring him in. Do you expect him to wait outside? (Ben and Larry enter house. Ivy, half joking.) Don't mind Ben, Larry. You just make yourself at home. (Pause to size up Larry, trying not to sound judgemental.) Oh, is that what they're wearing these days... (with a disapproving look) the James Dean look.

Larry: Yea, sure... James Dean.

Ivy: Just set your things down over by the steps. We'll be having coffee in a few minutes with fresh biscuits and a cake for you.

Larry: (Honestly attempting to be polite.) Cake's good, but I'm not much for biscuits.

Ivy: But these are fresh from my oven - my own recipe.

Larry: Ah, where's my room?

Ivy: Your room is right over here. I just put clean sheets on the bed.

Larry: That's okay. I'll use my sleeping bag.

Ivy: Oh no. You can't just sleep in that thing.

Larry: Sure I can.

Ivy: I don't think so. Snack will be in a few minutes.

Larry: Yea, okay. When can I get a ride into town? I want to have a game of eight ball tonight.

Ivy: What is eight ball?

Larry: How do I get to the pool hall?

Ivy: What? The "pool hall"? You won't be going to that place. Snack will be ready in five minutes.

(Larry goes to the bedroom. Ivy exits to kitchen. Through the next scene, she is taking biscuits out of the oven and putting them onto a plate or into a separate container. Ben enters, the kitchen.)

Ben: Is tea ready?

Ivy: You cut the cake. Larry is here now, and see if you can get your father here on time... (Ben heads toward the steps.) Cut the cake first... (Ben searches around for a knife.) Don't you know where the knife is? I've told you to put things back where you find them. Here it is, under the cutting board. Here. (Hands the knife to Ben and he begins cutting. She divides her attention between the biscuits and Ben.) Oh Ben, those pieces are far too big. You have to cut them smaller than that... Well, if you're going to go back and cut all those pieces in half, you'll never get that cake cut... It's a cake, not a log, Ben. You don't have to saw it. (Ivy stops what she's doing and watches Ben struggle.) Here, give me that. I'll show you how to do it. You get the plates out... Oh, Ben, those are my good plates. I only use those for special company. You'll have to put them back and bring out a different one. (Ivy hands the knife to Ben who begins distributing them on the plates.) Now what are you doing? You're sprinkling crumbs all over my tablecloth. Why don't you just move the plate closer to the pan? And here, pick them up like this.

Ben: (visibly irritated) I'll call father and Larry.

Ivy: Aren't you going to finish the cake?

Ben: (under his breath) You seem to be doing a fine job. (aloud) Grandpa! Time for tea! (Heads up to Larry's room.)

Ivy: Larry's in his room.

Ben: Okay. (Goes to Larry's room. Ivy follows. Ben knocks on the door.)

Ivy: What's that smell? It's coming from the bedroom. It smells like cigarette... (The door opens and Larry emerges.)

Larry: Hi.

Ivy: Can you smell that?

Larry: (friendly) Yeah, smells like food. (He steps toward the kitchen and Ivy sniffs behind him. Grandpa is already seated at the table.)

Ivy: Well, good. Now Larry, your place will be next to grandfather there. Ben, light the candles please. I'll just get the... (Ben searches for matches. Larry lights the candles.) Larry, where did you get those matches?

Larry: Train station.

Ivy: Oh, I see... would you please give them to me?

Larry: Sure. I got three more like that. Keep those if you want.

Grandpa: I, I used to collect...

Ivy: Ben, would you please pray?

(all bow their heads)

Ben: Thank you Lord for this day and food. Amen.

(Grandpa and Ben reach for the cake)

Ivy: And thank you for Larry, Amen. Ben would you please pass the cake to Larry first. Now Larry, we understand you are from an extremely troubled background, and we want to do everything possible to set you back on your feet.

Larry: Could you pass the tea?

Ivy: Ahem... please... Larry.

Larry: Huh?

Ivy: Could you pass the tea, please?

Larry: (pouring) Yea, just hold on.

(Grandpa and Ben laugh.)

Ivy: What are you laughing about?

Ben: You thought that was pretty funny, huh Dad? (Grandpa nods.)

Ivy: (smiling like she's in on it) What's this? Look. If you two are going to joke about at the table, perhaps you should share the joke with all of us. (Grandpa sobers.)

Ben: (tense) Well, Larry here forgot to say please, and you ended up asking him for the tea please, but what you meant was not what he meant, because he thought when you said please, he thought you wanted the tea please. (pause) But that's not what you meant, (pause) was it?

Ivy: I fail to see the humour in that. Here, Larry. Would you like a fresh biscuit?

Larry: No... thanks.

Ivy: Here. They're fresh.

Larry: I don't like biscuits. Uh Ben, could you give me a lift to town?

Ivy: What for?

Larry: (to Ben) I was just wondering if I could get a ride to the pool hall?

(Grandpa and Ben choke on their tea and cake)

Ivy: There is one thing we are going to have to get straight here. If you are going to live here, you are going to have to abide by the rules and the authority of this household. Firstly, there will be no smoking here. Secondly, the pool hall is out of bounds. Thirdly, you will abide by the rules and authority of this household. It's for your own good, Larry. Now, you understand we are doing this for your own good? (Larry says nothing.) Now the morning comes early in the country, and you will be painting this kitchen tomorrow.

Larry: Alright... Think I'll head upstairs.

Ivy: Yes. Well, the rest of us are just heading up to bed right now too. I'm going to the store and then the post office tomorrow, so I might not be here when you get up, Larry. Just sleep in if you like.

(Larry exits, followed by Ben and Ivy. Grandpa pauses by Larry's door, then goes outside. In the dim light he blows a few bright chords on his harmonica. Larry opens a bedroom window, jumps out, and is about to light a cigarette when he sees Grandpa. Grandpa nods and goes in, Larry heads into town.)

Scene 2

(Lights full up, morning. Ben has made coffee, Grandpa comes in and steals a cup.)

Grandpa: Morning son. Thanks for the coffee.

(Enter Larry, trying to conceal one side of his face)

Ben: Hello Larry, you're up early this morning. Sleep well?

Larry: Yeah.

Ben: (whistles) That's quite a shiner. (Ben and Grandpa look at each other.) What happened?

Larry: I should have ducked, but I didn't think Hiebert could hit me. He hits very little he aims for.

Ben: Greg Hiebert?

(Crossfade to Norma and Ivy in Post Office.)

Norma: Yes, Greg Hiebert.

Ivy: Well, I told Mrs. Hiebert that if she didn't keep her son out of the pool hall, he would get into trouble. I've told Larry to stay out, and I'll bet she wishes she'd done the same for Greg. I hope she's learned something from this.

Norma: You're absolutely right, Ivy. Some people are as stubborn as a mule. If you want my opinion, people who can't take advice never learn to...

Ivy: Well, I'd better go and talk to Alice Hiebert about this. (Starts to leave.)

Norma: You may think you know the whole story, but there's more to this than meets the eye.

Ivy: (stops) Is there something else I should know?

Norma: Well, I don't know if it's my place to say...

Ivy: (fakes disinterest) I'd best be going anyway.

Norma: But there's something you ought to know. You might be barking up the wrong tree.

Ivy: What's that, Norma? Is it important?

Norma: It's about the mysterious stranger who fought with Greg.

Ivy: (cynically) Mysterious stranger?

Norma: The one who injured Greg. It seems there was more to it than just the fight. There was some gambling.

Ivy: (with some doubt) Gambling?

Norma: It seems as though there was a stranger - sly as a fox - probably hopped off the five o'clock train and went straight to the pool hall, to see if he could win some money. Those vagabonds rarely carry enough cash with them. Anyways, they say this man was short and stocky and built like a barrel. What Greg was doing getting mixed up with a snake in the grass like that is beyond me. He walked in, proud as a peacock, and then, right off the bat, he lost his first two games. He wasn't very good.

(Fades to Larry.)

Larry: So I lost the first four games and a little money to get the interest up in people to play me. They could tell I was from the city and they didn't like me.

Ben: Then what?

Larry: Then I spotted this cocky guy, so at the next game I worked it so I was at the table next to his.

Ben: (Like a boy who never gets out.) Why the table next to him?

Larry: So I could watch him. He made a bad shot and I made a point of it. He got mad right away and wanted to play me next.

Ben: (to Grandpa) Pretty smart.

Grandpa: (to Ben) I think we got a pool shark here.

Ben: Well, tell us the rest of the story.

Larry: Everyone hated me. And I knew there was nothing they wanted more than Greg to take my money. The first game I let him win, but I told him it was just luck. He got too confident and laid his money on the table.

Ben: So you won the next game and took his money. How much was it?

Larry: A fiver. (Grandpa and Ben express amazement) If he can afford to wave money around, he can afford to lose it. He wouldn't give it to me, so I had to fight him for it.

Ben: Didn't anyone try to break it up?

Larry: Not before I got my five dollars. (Smiles.)

(Crossfade to Norma.)

Norma: I guess it wasn't completely Greg's fault. There were other people on the side trying to get him to do it.

Ivy: To do what?

Norma: To make a wager, of course. You know very well what goes on in the pool hall. Anyways, pride cometh before a fall, and Greg was soon fished in. It must have been fifty dollars he lost.

Ivy: Now where would he get that kind of money, Norma?

Norma: (pause) Well, I just hope he didn't steal it. I don't know about that boy. First, fighting in the pool hall. Next thing you know he'll be in jail.

Ivy: It doesn't surprise me. Maybe now that he's lost so much money he'll learn.

Norma: It just goes to show, you have to pay the piper before you can dance.

Ivy: What do you mean?

Norma: Well, it's like... (squirming) I haven't got time to explain it all now, I... have some mail to sort out here. (Picks up the pile of mail Ivy just set down on the counter and quickly looks through it.) Yes, this is all yours. (Hands it to Ivy.)

Ivy: Well Norma, I can't chat all day. I must get the food on for the men. Good-bye. (Lights fade out.)

Norma: A woman's work is never done.

Scene 3

(Grandpa and Ben are sitting at the table.)

Ben: Well, I certainly don't want to be the one to tell her.

Grandpa: Wouldn't it be better if you told her before she saw Larry?

Ben: I don't think she'd understand. I have this feeling she and Larry aren't going to get along very well. (Ivy walks in.) She'll find out soon enough...

Ivy: So, how's everyone this morning?

Ben: Fine.

Grandpa: Fine.

Ivy: Good. (pause) Cows doing alright?

Ben: They're fine.

Grandpa: Yes, just fine.

Ivy: That's good. (pause) You haven't started painting the kitchen yet.

Ben: No, not yet. Maybe after lunch.

Ivy: I see. (pause) Is Larry up yet?

Ben: (nervous) Oh, yes... he's up.

Ivy: (sensing tension) So how is Larry?

Ben: Oh... pretty good. He'll probably be down shortly.

Ivy: What is he doing?

Grandpa: I think he's washing up.

Ben: Yea, he looked a little rough around the edges - probably cleaning up.

Ivy: I hope he slept well? (Pause, looking intensely at Ben.)

Ben: Well... when he did get to sleep, I guess he slept pretty good.

Ivy: What do you mean - "when" he got to sleep?

Ben: Well... I guess... ah... sometimes a guy doesn't sleep so good in a new place.

Ivy: (impressing great guilt) I guess I'll find out soon enough. (Ben relaxes a little. Larry enters. Ben stands ashamed.)

Larry: (avoiding Ivy's eyes) Say, Ben, when did you want to start painting the kitchen?

Ivy: Not right now. (Ben notices Ivy noticing Larry's black eye.) Larry, come over here for a minute. So, did you sleep well last night?

Larry: (without fear or evasion) Yea, okay I guess

Ivy: You didn't have any trouble getting to sleep, did you?

Larry: When my head hit the pillow I was asleep.

Ivy: That's a nasty mark you have on your eye.

Larry: Oh... that's nothing really.

Ivy: Were you involved in a fight last night?

Larry: Yes, but I'm alright.

Ivy: So, you went into town last night after we were all in bed.

Larry: I couldn't sleep, so I went to town.

Ivy: So, you disobeyed and went to the pool hall.

Larry: I didn't think you'd mind as long as you didn't have to give me a ride.

Ivy: And then you gambled.

Larry: No.

Ivy: No?

Larry: (trying to lighten the situation) I wasn't gambling. I knew I would win.

Ivy: (condescending) I told you the rules last night. Didn't you understand them?

Larry: Yes.

Ivy: (anger rising) I hope you understand very quickly that this sort of action will not be tolerated. (pause) Good.

Larry: (under his breath to Ben and Grandpa, still trying to lighten the situation) I could have won twice as much if I'd made a couple of bets on the side.

Ivy: Well, now you have another rule to add to the list.

Larry: What rule?

Ivy: No gambling. I can see you're not used to having any rules or guidelines, but Ben and I make the rules in this house. We expect you to follow them to the letter.

(Ivy stands behind Ben, hands on his shoulders.)

Ben: I think I'll just go check the cows.

Ivy: (still eye to eye with Larry) For a boy on parole you have certainly pushed your limit. (Ben reaches out and touches her arm.) Weren't you going to check the cows?

Ben: Uh, yeah, I was just finding my way out.

Grandpa: I think I'll go with you today, if you don't mind.

Ivy: And you are supposed to be resting. The doctor says you're just a broken down old man.

Grandpa: (mumbles) I'll just go sit on the porch.

(Grandpa and Ben both go outside. Grandpa stops on the porch, Ben keeps going, Ivy stands at the door. Grandpa looks to Ben, then to Ivy and finally sits on the porch and takes up his model house. Ivy goes back to the kitchen, Larry goes to his room.)

Larry: SHE STRUTS AROUND LIKE A BIRD ON A WIRE
HER EVERY WISH IS MY DESIRE
TO SAVE THIS BOY FROM THE MIRE
BEFORE HE SLIPS..,
INTO THE FIRE

YOU BETTER WATCH OUT YOU BIG CITY PUNK
'CAUSE LITTLE MISS STICKLE'S GONNA CLEAN UP THE JUNK
I'M PUSHIN' MY LIMIT FOR A BOY ON PROBATION
LIVING WITH HER WILL BE..,
NO VACATION

Ben: CHECKING ON THE CATTLE
CLEANING UP THE BARN
OF THIS I AM THE MASTER
I'M THE MAN AROUND THE FARM
THINGS ARE GOING ALRIGHT
I'M A MAN AND NOT A MOUSE
I'M KING AROUND THE FARMYARD..,
SHE'S QUEEN AROUND THE HOUSE

Larry: THE BIG CITY LIGHTS WERE BECKONING ME
TO SPLIT FROM THE ROOM AND GO DOWN TO THE STREET
THE BOYS ARE STILL THERE, IT'S A QUARTER TO THREE
THEY FLIP A COIN IN THE DARK..,
THEY ALL LOOK AT ME

NOW A DARE IS A DARE, AND DARE AS I DID,
THE ALLEY WAS EMPTY, OUR SHADOWS WERE HID
A ROCK IN MY HAND AND THE WIND AT MY BACK
THE SLIGHTEST SOUND..,
GAVE ME A HEART ATTACK
COME ON LARRY, DON'T CHICKEN OUT
THE STORE IS EMPTY, AIN'T NOBODY ABOUT
JUST BREAK THE WINDOW AND OPEN THE DOOR,
OR WE WON'T PLAY WITH YOU..,
NO MORE

Ivy: CHECKING ON THE CATTLE
CLEANING UP THE BARN
OF THIS HE IS THE MASTER
HE'S THE MAN AROUND THE FARM
THINGS ARE GOING ALRIGHT
EVERYTHING IS FINE
BENJAMIN KNOWS HIS PLACE
AND I OF COURSE KNOW MINE

Larry: JUST LOOK AT ME NOW BOYS, IT ALL TURNED OUT RIGHT
THE SHEETS ON MY BED ARE WHITER THAN WHITE
I'M LIVING OUT HERE LIKE A WOLF WITH THE SHEEP
BUT I AIN'T NO FURTHER FROM THE DEAD-END STREET

Grandpa: I guess I'm just a.., broken down old man.
(Lights fade out.)

Scene 4

Grandpa: "June 5, 1953 - Larry's arrival had made a definite impact on the household. Yesterday Ben asked Larry to chase the milk cows into the barn for milking. I guess some one should have explained the distinguishing features of a milk cow to him because by the time Ben got back to the barn with some feed, Larry had two bulls, seven feeder steers, fifteen dry cows and two milk cows in the barn. Ten milk cows were standing in one corner of the coral looking very confused. It wouldn't have been so bad if Larry had thought to close the double doors, because ten seconds later, half of them were in the front yard. Poor Ben - I looked out the window and there he was desperately trying to get the cows out of Ivy's garden before she saw. We all spent the rest of the morning getting the cattle sorted - the afternoon was spent replanting the garden. It will be interesting to see how it comes up. But what amazes me about the young lad is the way he picks himself up after being accused or scolded to begin again. After the dust had settled, we were all sitting quietly to supper and Ivy was still fuming, she wouldn't even talk to anyone, when Larry piped up and asked, 'So Ben, what are we going to do tomorrow?' Ivy went off like seven sticks of dynamite. Curious how that boy reacts to trouble. I wonder what he's been through?"

(Light comes up on Larry as he carries a motor into the house.)

Larry: Hello... Ben... Hello... (enter Grandpa) Have you seen Ben?

Grandpa: (fearing that Ivy will see the motor) Uh... Larry, you got to get that outside right now.

(Physically shows Larry out to the porch, wipes up oil spills with his sleeve and watches for Ivy.)

Larry: Well, okay, we can work on it out here.

Grandpa: It would be better if you worked on it by the barn.

Larry: Why? There's more light here.

Grandpa: Ivy just had Ben paint this, and we don't want to go through all that again.

Larry: I don't know where all the tools are.

Grandpa: Okay, I'll show you where the tools are, but you must not bring this kind of thing into the house anymore.

Larry: Why not?

Grandpa: It's just... it'll get Ivy's floor... we keep the tools out by the barn anyway. (Gets the tool box for Larry and is about to leave.)

Larry: Let's see, where do we get started?

Grandpa: Well, really I...

Larry: Maybe here. (Takes a hammer and gives a pulley or air cleaner a whack.)

Grandpa: Ah, I don't think... here, use this. What are you trying to do?

Larry: Take it apart.

Grandpa: Start there, with the four bolts on the top and take the shroud off first... Use the other end of the wrench. It won't slip off so easy. (pause) Larry?

Larry: (pause) Yes?

Grandpa: ...You're not loosening them. You're tightening them. Counter-clockwise.

Larry: Oh, okay. What's this thing?

Grandpa: Air cleaner.

Larry: Can I take this off?

Grandpa: See this round thing with a slot?

Larry: Yeah.

Grandpa: That's a screw. Here, you'll need this. (Hands him a screwdriver.)

Larry: What's this?

Grandpa: Carburator.

Larry: What's it for?

Grandpa: It mixes the proper amount of air and fuel for combustion.

Larry: How do you know so much about engines, Mr. Stickle?

Grandpa: Oh... I used to fix a few here and there and you can call me 'grandpa'.

Larry: I'll take this off next. (Carburator)

Grandpa: Ah... Larry, I didn't think there was anything wrong with this. Ben just got it back from repair.

Larry: Oh no, Ben said I could pull the old one by the wall of the shop apart.

Grandpa: This wasn't from the front of the shop, was it?

Larry: Yeah - why?

Grandpa: (pause) I think we should put it back together again.

Larry: Oh.

Grandpa: Get the old one, from the back of the shop. (Grandpa actively helps Larry put the engine back together again.)

Larry: How do you know when they are tight enough?

Grandpa: Just snug - you kind of get a feel for it. Ouch!

Larry: Didn't you tell me the other end won't slip as easy, Grandpa? Boy, I bet that hurt.

Grandpa: (pause) Ha, ha. Maybe I will take my own advice. Now take this one back and get the old one from outside.

Larry: Hey, whose car is parked in that old shed... it's a beauty.

Grandpa: That's just something I was working on... a while back.

Larry: Why do you just leave it sitting there?

Grandpa: I... ah, it was something I couldn't finish.

Larry: What's wrong with it?

Grandpa: It's hard to explain... I'm going inside now.

Larry: That's all right. I know what I'm doing now.

Grandpa: (hesitating) Okay. (Goes in. Larry works on the motor until Greg appears and watches him.)

Greg: Workin' on engines, hey?

Larry: No, what does it look like?

Greg: Just curious. (Stands back and watches.)

Larry: What're you doing here anyway?

Greg: Well now that I'm healed up I can get out a little more.

Larry: (laughs) Yeah, sometimes it takes longer to heal than it does to start a fight.

Greg: I was never worried about recovering from a fight before.

Larry: Yeah, most of the colour's gone from around my eye too. Still a little green left.

Greg: Say, some of the guys were talking...

Larry: Guys?

Greg: Yeah. They were just wondering if you might be interested in having some late night fun with us.

Larry: Fun? Some kind of late night tea party? Going to stay up and make milkshakes?

Greg: You'd be surprised what kind of milkshakes we can make. Old man Kelley makes some pretty mean moonshine, and he never misses a cup or two.

Larry: Nah..., I think I'll work on my engine tonight.

Greg: Ok, fine. I'll go tell them you're too yellow, and, oh yes, you have to work on your Briggs and Stratton.

Larry: Too yellow, eh? Maybe I've got a lot more to lose.

Greg: What, your lawn mower won't work?

Larry: Would you lay off? I'm on probation, okay?

Greg: Well, I guess there's no use me wasting my time here. (About to leave.) In case you change your mind, we're meeting down be the bridge two miles north of Samson's, at one o'clock. But, I'll tell the guys you won't be there. (Leaves.)

Larry: Hey! Want another fat lip? If you're going to talk to me like that again, you'd better bring more than your little gang along. We'll see at one o'clock tonight who's yellow.

(Lights out. In the dark, kids' voices are heard.)

Voice 1: Had fun at old man Kelley's, hey?

Voice 2: Yeah. What about you? Why didn't you have anything to drink?

Voice 1: Yeah, what's the matter? You some kind of stool pigeon? Gonna tell the cops on us?

Voice 3: No, I ain't gonna tell anyone. I'd get a hidin' from my Pa if he ever found out I was with you tonight.

Voice 2: No, he's yellow. His ma might cry if she figured he'd end up to be a drinker like his pa.

Voice 3: I ain't yellow.

Voice 2: Oh yeah?

Voice 3: Yeah. Watch this.

(The sound of breaking glass and boys running away, ad libbing "You idiot" and so on.)

Scene 5

Grandpa: It was a dry, hot summer, and more than one household woke up to the sound of breaking glass. No one knew for sure who was doing the damage; the black of the night was their cover. And as for Ivy, not even darkness could hide the seeds of hate she had for Larry.

Scene 6

(Norma is at the post office, talking to Ivy on the phone. Grandpa is at the kitchen table, working on his model house.)

Norma: ...and then, the next thing you know, we were woken up by the sound of breaking glass. Wilbur thought it must have been one of the neighbours, but I was sure it wasn't and I told Wilbur that if he didn't get out of bed and check, then I would just get out and do the checking myself. Sometimes that man is slower than molasses in January...

Ivy: So, you went down and...

Norma: Well, after I said that, he went right down and looked around, and sure enough, just as I thought, someone had thrown a brick right through the window of the post office. If you ask me, anyone who would do anything like that has to be one brick short of a load.

Ivy: Did he see who it was?

Norma: No, but I suspect that Hiebert boy. He's a snake in the grass, that one. If I ever catch him breaking that window again, the shoe will be on the other foot.

Ivy: Well, here comes Ben. I had him pick up the groceries in town for me.

Norma: Yes, he was in the post office to pick up the mail earlier, in case he forgets it in the car.

Ivy: Ben's off to check his cows, and he hasn't even brought the groceries in. I have to go now, Norma. Good-bye.

Norma: Oh well, back to the drawing board. Good-bye, Ivy.

Ivy: Larry, where are you?

Grandpa: Downstairs.

Ivy: What is he doing down there?

Grandpa: He said you told him to clean up the basement.

Ivy: Well, now I want him up here. (Yells downstairs.) Larry!

Larry: Yes?

Ivy: Come up here.

Larry: But you told me to clean up the basement.

Ivy: Now I'm telling you to come up here. (2 pause) Larry?

Larry: Yes, I'm coming.

Ivy: Good. Now you can carry in the groceries from the truck. (Larry goes out the door.) If Ben is out there, get him to help you. (Larry brings a couple of bags in. Ivy starts putting things away.) Don't put that there..., over there, Larry..., if you set it down like that you're going to bruise them.

Larry: It's flour.

Ivy: Well put it back over there, then. (Indicates where Larry first set it down.) Now go get the rest..., and don't bruise the apples.

(Larry sets the bag down.)

Ivy: Where are you going?

Larry: I'm going downstairs to get something.

Ivy: Oh no, you're not. Just leave those old things down there.

Larry: I was going to show the guitar to Grandpa.

Ivy: He doesn't play it anymore, so just leave it down there... When you go outside, tell Ben supper's ready soon.

Larry: I'm not going outside. I still have more to do downstairs. (Goes back down.)

Ivy: That young man had better watch himself or he won't be staying in my house much longer. (Goes to the porch. Larry comes up with the guitar.) Ben!

Larry: You used to play this thing?

Grandpa: A little.

Larry: Could you teach me to play it?

Grandpa: Well, maybe if I...

Ivy: Ben! Oh, where is he? (Re-enters.) I thought I told you not to bring that up here. Why have you *deliberately* disobeyed me?

Larry: It isn't yours. Grandpa is going to teach me to play.

Ivy: Don't be ridiculous. You're lying again. Grandpa, did you say that?

Grandpa: Well, actually, I said...

Ivy: There you go. Now get that thing out of here. Take it out to the garbage.

Larry: It isn't yours. It's Grandpa's. I can't just throw other people's stuff out.

Ivy: Why is it every time I tell you to do something you have an argument. Now take that outside and then come clean this basement.

(Larry goes out with guitar and hides it around the corner of the house.)

Grandpa: Aren't you being a little hard on him?

Ivy: I have to make rules to keep him in line.

Grandpa: I was going to say I'd teach him how to play.

Ivy: Why is it every time I lay down the law you defend David?

Grandpa: David? You mean Larry.

Ivy: Of course I mean Larry. Isn't that who we're talking about? I have some cleaning to do, if you wouldn't mind taking that with you and going out to the porch. (Grandpa goes to porch.)

Larry: Don't worry about the guitar, Grandpa. I don't want you to strain yourself. I don't need you anyways. Greg can teach me how to play.

Ivy: (Coming to porch.) Did I hear you mention Greg? You aren't seeing that Greg Hiebert.

Larry: A couple times I have.

Ivy: Norma Dean just told me that he and a few other vandals broke the window of the post office last night. Do you know anything about it?

Larry: No.

Ivy: It wouldn't surprise me if you were involved. It doesn't seem to me you've changed one bit since you came here. What's wrong with you? Weren't you brought up right? Is it any wonder that a boy like you would end up breaking the law?... Nothing good will ever come of you. (Larry starts up to his room.) What would your mother think of you right now? (Larry goes to his room. Ivy surveys the porch and her eyes fall on Grandpa.) And how many times have I told you not to work on that model out here. Look, you've gotten glue on the porch.

(Grandpa nods and puts the model down. Ivy leaves. Grandpa picks up the guitar and takes it to Larry's room. Larry is lying on the bed. Grandpa knocks.)

Grandpa: Larry? Can I come in? I managed to get the guitar up here without Ivy seeing it... Larry, I know... I'll just leave the guitar here.

Scene 7

(Larry and Greg sit in the barn, playing the guitar)

Larry: So, this is A chord, and this is D?

Greg: Yeah. You got to practice changing them back and forth as fast as you can, if you want to be good. (pause) You ever have to take music?

Larry: No. Kate took a few piano lessons.

Greg: Who's Kate?

Larry: My sister.

Greg: She good looking?

Larry: None of your business. (pause) She's in Montreal anyways.

Greg: Maybe I can meet her there. I'm going there anyways.

Larry: To Montreal?

Greg: Sure. But, nobody seems interested in going there. (pause) I'd probably get lost. I can't even find my way around Calgary. (pause) There's nothing here.

(pause)

Larry: When are you going?

Greg: Just got to get some money together and I'm on the next train out.

Larry: I'm going back. (beat) Sometime.

Greg: Are you going soon?

(Larry packs up the guitar on the next line)

Larry: Maybe.

Greg: If you decide to go, let me know. I got a way we can get some money.

Larry: Yeah. We'll see.

(Larry exits)

Greg: You know you're going.

(Greg exits)

Scene 8

(As Grandpa reads the letter, Larry joins in and eventually recites it himself.)

Grandpa: Larry showed me a letter he received from his mom about that time. He said to be careful with it, to read it with understanding; the mother who wrote it had her heart tortured and broken more times than anyone should. "Dear Larry; I know I'm not so good right now.

Larry: Larry, it's very hard and it's stupid they keep me here they've taken Beth away from me and wouldn't tell me if I could have her back or not I'm going to kill myself if they won't let me have her. They're really mad at me because I didn't take my medicine proper and they won't let me get refills on my own anymore if they don't give Beth back, I'll kill myself I swear Larry I miss you because you're the man now but you're just like your Father you're lazy and you're going to end up beating me or your sister so just stay away from me so why don't you write me anymore? Kate got put in a group home and she run off twice and she never writes but they caught her again and if she steals anymore she can just stay away none of my kids are going to steal you only wrote me three times don't you love me anymore? You're not like your father and you don't listen and I hate this stupid hospital and they won't let me leave and now I owe sixty bucks because that church that said they would help just backed out and I know you won't help because you're just like your father and I hate you. So write soon because you never write anymore (Grandpa joins reading) and you don't love me I think and I miss you.

Grandpa: Love your mom Bonnie."

Act II

scene 1a

Grandpa: July 26. Something funny happened today. Larry and I were fine tuning the engine, so we pulled one of the plug wires to see if we were getting a spark. I started to crank, when Larry let out a whoop, and banged his head on the car hood. I guess I neglected to tell him not to hold the end of the plug wire when I cranked it. That reminds me; Ben told me something funny the other day...

scene 1b

(Morning. Ben is playing his guitar and singing, Grandpa joins him.)

Ben: SEEN SOMETHING FUNNY JUST THE OTHER DAY
COWS PLAYING DIXIE ON A STACK OF HAY
ANGUS ON PIANO
HEREFORD ON GUITAR
THIRTEEN CHICKENS DRINKIN' BEER
NO ONE PLAYS THE FIDDLE LIKE A STEER

SEEN SOMETHING FUNNY JUST THE OTHER NIGHT
COWS PLAYING DIXIE AND IT WAS A SIGHT
ANGUS ON PIANO
HEREFORD ON GUITAR
THIRTEEN CHICKENS DOING A JIG
NO ONE DOES THE HAM BONE LIKE A PIG

Ivy: (Telephone rings. Ivy answers.) Hello? Oh, hello Norma Dean... How could I have heard anything about Johansen's? I haven't even been in to town yet... What?... Do they know who did it?

Grandpa: SEEN SOMETHING FUNNY JUST THE OTHER DAY
A LITTLE CALF WAS FEEDING BUT THE COW MOVED AWAY
THE YOUNG ONE TRIED AGAIN
FOR HE WAS VERY THIN
BUT HER HORN CAME DOWN AND DROVE THE CALF AWAY

Ivy: Which other boys?... Just for questioning?... Well, then there can't be much doubt that they are guilty, Greg Hiebert and that gang of boys... No, they haven't. If they think Larry may be involved, I'll do some questioning of my own... Of course I think he's guilty. Greg Hiebert isn't smart enough to figure out something like that on his own... Yes, it seems like Larry isn't just causing trouble in my house - now his influence has spilled over on to the other youth... I'm not having any trouble handling him at all when he's out here, Norma Dean, but a person can't be expected to watch him night and day,

Grandpa: SEEN SOMETHING FUNNY JUST THE OTHER DAY
THE LITTLE CALF WAS STRONGER SINCE THE DAY I WALKED AWAY
THE CALF STOOD FAR AWAY
ON THE BACK SIDE OF A HILL
AN OLD GREY BULL WAS BY HIS SIDE
THE TWO OF THEM SURVIVED

Ben: HEARD SOMETHING FUNNY JUST THE OTHER DAY
WIND WHISTLED THROUGH THIS BARN LIKE A BOYS LAUGHTER FAR AWAY
AND THEN THE WIND GREW STILL
AS IT SWEPT OVER THE HILL
I LONG TO FEEL THE SON AGAIN
AND HEAR HIS BANJO LAUGHTER IN THE WIND

Ivy: Well, he may have to leave... I know, I had high hopes for him too, but he refuses to be changed. If he had listened to me, he wouldn't be in all this trouble now... Well, Norma, I'm going in to town to pick up a few things, so I'll probably see you shortly. Good-bye. (Ivy hangs up and puts on her coat.)

(Mrs. H. enters the post office, where Norma is just getting off the phone with Ivy)

Mrs. H.: SEEN SOMETHING FUNNY JUST THE OTHER DAY
COWS PLAYING DIXIE ON A STACK OF HAY
ANGUS ON PIANO
HEREFORDS ON GUITAR
THIRTEEN CHICKENS DRINKING BEER

Norma: Oh, Alice!
NO ONE PLAYS THE FIDDLE LIKE A STEER!

(Switchboard buzzes)

All but Ivy: SEEN SOMETHING FUNNY JUST THE OTHER NIGHT
COWS PLAYING DIXIE AND IT WAS A SIGHT
ANGUS ON PIANO
HEREFORD ON GUITAR
THIRTEEN CHICKENS DOING A JIG
NO ONE DOES THE HAM BONE LIKE A PIG!

Ivy: (comes outside) Ben, stop fooling around with that old thing and get the car. I want to go to town right now.

Ben: (whipped puppy) Yes, Ivy. (Both leave.)

Scene 2

(Grandpa moves to the porch with Mrs. Hiebert.)

Grandpa: It's hard to tell. They said they'd be back half an hour ago, but when Ivy and Norma Dean get talking, you never know how long it will be.

Mrs. H: She said she had some clothes she wanted to give to the Strathmore Bazaar.

Grandpa: She left them for you. Some of them were David's.

Mrs. H: How is he? Have you heard from him lately?

Grandpa: I don't know, Alice, we haven't heard from him in nearly two years. He's a good worker, and there's plenty of work out there. To be honest, I'm far more concerned about the bitterness he's holding on to.

Mrs. H: I feel for Ivy. How does a person deal with that sort of thing, a son leaving and not even calling home. (pause) I get afraid sometimes that it's going to be the same with Greg.

Grandpa: He seems a little lost.

Mrs. H: I've been wanting to blame it on someone. It's hard to see your own son become more independent.

Grandpa: At some point in life we have to make our own choices and learn to live by them.

Mrs. H: I'm having a hard time knowing when to help and when not to.

(enter Ben and Ivy. Ben tries to interrupt Ivy several times)

Ivy: ... and you'd think, after parking the car so many times, you'd know how to park the car in the middle of the garage and not so far over on my side so that I can't even open the door all the way. (pause) Well, don't you have anything to say for yourself?

Ben: Hello Alice.

Mrs. H: Hi Ivy.

Grandpa: Hi Ivy. Hi Ben.

Ivy: Oh, Alice! I didn't see you there! Came to pick up the clothes? I thought you said you were going to pick them up yesterday.

Mrs. H: I couldn't make it out. I hope it was alright, my coming out today.

Ivy: Well, yesterday would have been better for me.

Ben: Not for me. I was out getting the swather ready.

Ivy: (Harsh whisper) Excuse me, Ben, I think Mrs. Hiebert is here to see me.

Ben: If you'll excuse me, I have to go water the chickens.

Mrs. H: Good to see you, Ben.

Ben: Yeah, come again.

(Exit Ben)

Grandpa: Well, would you like to come in for tea?

Mrs. H: I can't. Sally's watching the kids for me, and I told her I'd be back by eight o'clock. But I would like to visit some time, how about next week Wednesday?

Grandpa: I'll look forward to seeing you.

Ivy: Bye.

Mrs. H: Bye for now. (exit)

Grandpa: Isn't it beautiful out tonight?

Ivy: It's getting chilly out here, if you're going to sit out here you'd better go get your sweater on. (Ivy exits)

Grandpa: Suddenly, it's getting colder than a Bay Street banker's heart.

Scene 3

(Bedroom blackout scene)

Ivy: Ben...

Ben: Yes, Ivy?

Ivy: Did you wear your woollen socks to bed?

Ben: My feet are cold.

Ivy: What did I say the last time you wore those in here?

Ben: ... You'd order two single beds from Eatons.

Ivy: That's right. (pause) I'm starting to get the feeling you're doing these things on purpose.

Ben: What things?

Ivy: Oh, well, in case you can't remember the time you brought that hot brick to bed and burned a hole in my best nighty

Ben: I was cold. I got you a new one.

Ivy: And then there's that ridiculous looking night cap you wear.

Ben: It was on sale.

Ivy: There are lots of other things in the store that are on sale that you don't buy.

Ben: I know... Uh oh.

Ivy: What now?

(Sounds of Ben getting dressed)

Ben: There's something I forgot to do.

Ivy: What's that?

Ben: Just something I forgot.

(Ben exits)

Ivy: Well, at least he has his socks on. (pause) Maybe his feet will be warm when he gets back.

Scene 4

(Grandpa on porch, evening)

Ben: Well, looks like most of the chickens are okay.

Grandpa: Most of them?

Ben: I don't know what I'm going to do. Ivy's favourite chicken died, the one that lays the brown eggs.

Grandpa: How did it happen?

Ben: I don't know. It was just lying there with it's head bent over. (pause) I don't know how I'm going to tell Ivy.

Grandpa: Have a good sleep.

Ben: Yeah, if I can keep my feet warm.

(Ben leaves. Larry climbs out his window on a rope and is shocked when he sees Grandpa.)

Grandpa: Hi, Larry... So, you out for a little fresh air?

Larry: I was just... out for a stroll. You startled me. Why aren't you in bed?

Grandpa: Oh, I snuck out, same as you. Looks like I found an easier way, though. So, what did you say you were doing? Out for a stroll?

Larry: I just needed some air. And room.

Grandpa: I know what you mean. Me, I like to get out once in a while and do something different. I have an old workshop, out behind those trees there, you know.

Larry: Sure, I've seen it. It's locked though.

Grandpa: There's an old car engine in there. Needs a little fixing, but if a couple of guys rolled up their sleeves and got at it a few evenings we could have her running again. What do you say?

Larry: You mean tonight?

Grandpa: Of course, unless you were going to do something else. But if you're not, we could start right now.

Larry: Sure.

Scene 5

(lights up on Ivy and Norma Dean in the post office)

Ivy: Hello, Norma Dean. Is there anything very important in the mail today? I've been waiting for the Eaton's catalogue.

Norma: Not today, but it should be in any time. There is another letter for Larry from Montreal, though... Have you heard anything more about the robbery? You know, I saw a man lurking outside the store last night. I was going to wake Wilbur to check, but then the man suddenly vanished. He must have been one of those young fellows from that gang Greg leads. It couldn't have been Greg, though. The police said this had to have been an experienced thief.

(Crossfade to Larry and Grandpa in the kitchen.)

Grandpa: What's that you got there?

Larry: A whole box full of pictures. There's some good ones here - who's this?

Grandpa: (laughing) Oh, that's me. I was wondering where these pictures were. I looked for them a while back and couldn't find them.

Larry: That's you - you were a boxer? (Starts sparring with Grandpa, who laughs.) Come on, put 'em up... You had your own garage.

Grandpa: That's a truck I fixed.

Larry: Look at this car. Did you sell them?

Grandpa: I mostly fixed them for other people, but I did sell a few.

Larry: Who's this? A relative?

Grandpa: That's Ben and Ivy's son, David.

Larry: Ben and Ivy have a son? Where is he?

Grandpa: He left a number of years ago.

(Larry picks up another picture. Pause as Grandpa looks at it.)

Grandpa: This is a picture of this house. I took it right after I finished building it.

Larry: You built this house?

Grandpa: That was a long time ago, nearly forty years.

Grandpa: THIS OLD PORCH
I REMEMBER WHEN

I CAN SEE HER FACE
BUT I DON'T CARE

Larry: WHATEVER HAPPENED
ON THIS OLD PORCH

WHATEVER HAPPENED
ON THIS OLD PORCH

DID YOU HAVE A LOT OF FUN
DID YOU DANCE ALL NIGHT ON THIS

OLD PORCH? DID YOU
STAY UP LATE AND WATCH THE SUN GO DOWN
ON THIS OLD PORCH?

DID YOU EVER WONDER WHAT IT IS
THAT MAKES THE THUNDER BLAST
AS YOU
STAYED OUT LATE
AND WATCHED THE STORMS ROLL PAST

Grandpa: THIS OLD PORCH

Larry: WHATEVER HAPPENED

Grandpa: I REMEMBER WHEN

Larry: ON THIS OLD PORCH
WHATEVER HAPPENED

Grandpa: I CAN SEE HER..,

Larry: ON THIS OLD PORCH

(Pause)

Larry: She's beautiful. Who is she?

Grandpa: This is... This was Grace, my wife.

Larry: Oh... (They look at the picture a moment, Larry goes to room to get pictures.) This is my mom..., Lisa..., and little Beth.

Grandpa: A nice family, Larry. Do you miss them?

Larry: Yeah, well..., I'd better finish cleaning.

Grandpa: You can just leave these here. I've been thinking lately it might do some good to remember her. Though remembering hurts, in some strange way, it can help to heal.

Larry: Okay. (Exit.)

(Crossfade to Ivy and Norma.)

Norma: Well, I did see someone, but it was rather dark out.

Ivy: But if you were to say who it looked most like... that is, who do you think it was most likely to be?

Norma: Well..., I would have to say Larry, but I couldn't say for sure.

Ivy: But if he is guilty... if we're certain he's guilty, then he shouldn't be protected, should he?

Norma: No, certainly not. I can see your point. Well, what should we do about it? Should we tell the police?

Ivy: I think the best thing to do is to confront him and get him to confess. Sooner or later the truth has to come out.

Scene 6

Grandpa: And today, Larry and I looked at some pictures from the past. I'm ready to put the past behind me know, to go on with a new focus. I wonder what Larry has in his past?

Scene 7

(Ivy enters the house, sees photos on table, picks up one of David.)

Ivy: Larry, I want to talk to you.

Larry: Can it wait? Ben wanted me to do something for him.

Ivy: Where did these photographs come from.

Larry: The basement. Grandpa was looking at them. I guess he forgot to put them away.

(Ivy slips the photo of David into her pocket.)

Larry: Is that all?

Ivy: I wanted to ask you something.

Larry: What?

Ivy: Are you involved with Greg's gang? (Pause.) Well?

Larry: Yes. Sort of.

Ivy: Well, you've gotten yourself into a good deal of trouble this time, mister.

Larry: But I didn't do anything.

Ivy: Oh? Then tell me why Greg Hiebert is in jail right now?

Larry: Greg's in jail?

Ivy: Oh, are you trying to tell me you don't know about the break-in last night, or about the police picking up Greg and a few others..? The police will have to know of your involvement with Greg's gang.

Larry: But I didn't do anything!

Ivy: Just because you weren't caught doesn't mean you're not guilty.

Larry: But I was with Grandpa last night.

Ivy: You don't expect me to believe that. Mr. Stickle is much too old to be up in the middle of the night.

Larry: Well, he was.

Grandpa: (Enters.) I see you're back. Any news?

Ivy: There was a robbery late last night and Larry is involved with the gang who did it.

Grandpa: Well, we...

Ivy: I knew it was a lie from the start, Larry, because I know grandpa doesn't stay up late.

Grandpa: Now, Ivy, I...

Ivy: Now I have had enough of your lying, Larry. You go straight to your room while I call the police.

Grandpa: The police! But don't you think...

Ivy: Grandpa, why don't you go back out and rest, I'll take care of everything.

Larry: Thanks for your help, "Mr. Stickle". (Goes upstairs.)

Grandpa: Larry... Ivy, for once in your life, listen to me! What I was trying to say was that Larry can't be guilty because he and I were working together last night in the shop.

Ivy: It certainly isn't possible you were working all night with him.

Grandpa: He came in with me late last night and he seemed happy about what we had done together.

Ivy: I see you've made up your mind. Anyways, we've talked about this long enough. Could you tell Ben dinner is nearly ready? (Grandpa exits.) Hello, central, could you connect me with the RCMP... thank you... Hello, I'm the guardian of a boy who is part of the gang being questioned about the robbery of Johansen's store. His name is Larry... Oh, I see. I wasn't aware... Well, if you do need to speak to him later you can call me at the Stickle farm... Yes, and just ask for Ivy... Thank you, bye. (Blackout.) Come and get dinner before it gets cold. Grandfather, would you please pray?

Grandpa: Here now my son
I'll pray for you Larry
You've come to us for help
And to find a home

Ben: And in my mind
I see a boy who needs me
And in my heart
I lack the strength to fight

Ben & Grandpa: And with God's help
I've seen your worth reflect in me
And by God's help
I'll use the strength he gave to me
To be a friend

All three: But now for you
I fight my greatest battle
I fight against
The faithless hopeless heart I've made

Larry: I need that.

Scene 8

Grandpa: "August 6: A week and a half have passed since the robbery took place - no investigation has taken place in regard to Larry. No news is good news; with every silent day it proves more that the police think what I know - Larry is innocent. Ivy continues to believe Larry is guilty, despite the silence. August 7: Worse problems. Larry got a serious phone call from down east. His mother has been admitted to a mental home, it looks like a long term situation - social services has stepped in and are in the process of adopting out the two girls. Larry wants to head back east, but I called the parole agency and they said he won't be allowed to go unless he has a supervisor. I don't blame them; what could the young boy do alone? August 8: Ben and I were discussing business matters... (Goes to kitchen table as he finishes.)

Scene 9

Ben: If this keeps up, we'll have the best crop I've ever seen.

Grandpa: You know, I remember the 30's. The thing about bad times is they're not forever.

Ben: Green as grass, but she's already up to my waist.

Grandpa: (joking) Except for where your cows got in.

Ben: Yeah. But if the price keeps going up, we should be able to make the final payment on the land. (Mrs. Hiebert and Greg enter and knock on door, Ben gets up and opens door.) Hello Alice, Greg. To what do we owe the pleasure of this visit?

Greg: Ah... I got something I got to say. Is Larry here?

Ben: I'll go get him. (Exit.)

Grandpa: We've got some hot water on the stove here. Would you like some tea?

Mrs. Hiebert: Sure, I would enjoy some. We've got a few minutes.

Greg: Remember my baseball game.

Mrs. Hiebert: We'll make it.

Grandpa: (Makes tea.) I'm glad you're here.

Larry: Hey Greg, you wanted something?

Greg: Yeah, ah... The rest of you should know Larry had nothing to do with the broken windows or any other damage.

Grandpa: And the robbery?

Greg: Didn't you hear? The police cleared us over a week ago.

Ben: No, we haven't heard a thing. Ivy's the only one been to town..,

Grandpa: It's strange she didn't say anything... I'm glad that's all cleared up. Thanks, Greg.

Larry: I'm working on a car engine. Want to see it?

(Greg and Larry leave. Grandpa gets up to pour tea.)

Ben: I've.., got a little chore to finish.

(Ben leaves, whistling. Grandpa pours tea - they take their time)

Grandpa: I'm thinking of going down east.

Mrs. H: Why?

Grandpa: Larry's mother is very sick, and she can't keep the kids any more. Social Services are stepping in. I want to make sure that the kids aren't separated permanently. (pause) I want them to know Larry's doing fine where he is. Larry was going to go on his own, but I thought it would be better if I went with him.

Mrs. H: That's right.

Grandpa: It's done me good to think of helping someone else rather than sit around feeling sorry for myself.

Mrs. H: He's kind of like the one lost sheep.

Grandpa: I'm not sure who was more lost when he first came, him or I.

(Greg rushes in)

Greg: Let's go. We're going to be late.

Mrs. Hiebert: We have to go..., take care.

Greg: (impatient) Mom...

(Alice and Greg leave, enter Larry)

Grandpa: Bye.

Larry: (Enters.) Well Mr. Stickle, I guess that clears up any doubts about my involvement in the robbery - but you never know, do you, 'cause "Once a thief, always a thief".

Grandpa: I never doubted you from the beginning.

Larry: Oh, yeah, well I sure never heard you say so. I didn't hear you stand up for me like a friend would. You're just an old coward!

Grandpa: Larry, wait... I do care. I will stand for you... I'm going to go with you down east so you can help your mother.

Larry: (On stairs.) How did you know she needs help?

Grandpa: I.., overheard your phone call.

Larry: What, you've got nothing better to do than to listen in on other people's phone calls?

Grandpa: Larry...

Larry: Get out, old man. Don't lie to me. Your pictures lie too; you're not a fighter, you're just a broken down old man.

Grandpa: Maybe I was, but now I'm taking a stand.

Larry: Back off. Don't come any closer...

Grandpa: You better get used to me getting closer; if we're going to win this battle we're going to have to fight together.

Larry: Back off... I said, back off... (Larry pushes Grandpa away.) I said back off... (Larry throws a punch, Grandpa dodges, and Larry ends up in Grandpa's arms, weeping.) All's I wanted was a friend..,

(Ivy and Ben walk onto the stage isolated spots come up on each of them and on Grandpa and Larry.)

Ben: THE CROP HAS COME, IT'S TURNING GOLD
THE WIND BLOWS..,
HOW SWEET THE SOUND
BUT IT WON'T BE LONG TILL IT GROWS COLD
AND THE CROP IS OFF THE GROUND

THE LAMBS ARE GROWING SURE AND STRONG
BEEN BROUGHT THUS FAR BY GRACE
SOMEHOW THEY KNOW IT WON'T BE LONG
TILL THEY'VE COME TO KNOW THEIR PLACE

Ivy: THOSE TROUBLES, PAINS THEY COME IN PAIRS
I'LL TRY..,
I MUST BE FIRM
HE'S CAUGHT IN DANGERS, TOILS AND SNARES
WHEN WILL THEY EVER LEARN

THE TIME IS SHORT, THERE'S SO MUCH LESS
THAN WHEN WE'D FIRST BEGUN
HE MUST SUBMIT, REPENT, CONFESS
Then he'll be..,
BRIGHT SHINING AS THE SUN

AMAZING GRACE, HOW SWEET THE SOUND
THAT SAVED A WRETCH..,

(Ivy is crying, but somehow manages to sing the rest of the verse. At the end of the song, Grandpa, Larry and Ben leave as the phone rings.)

Ivy: Hello... Yes, hello, Mrs. Hiebert... Yes, everything's fine... No, they haven't left yet... Well, I don't expect they will be going after all, so you needn't go to any trouble... Yes I'll be sure to tell them. Ok, good-bye. We'll see if anyone is going down east or not.

Scene 10

(Grandpa and Larry enter, Larry is carrying a travel bag.)

Grandpa: ... I don't know, my memory's slipping.

Larry: Well, was it dark blue?

Grandpa: Yes.

Larry: Then I think I saw it downstairs.

Ivy: Saw what downstairs? (Pause.) Thinking of going somewhere, Larry?

Grandpa: Yes, we're going down east to see Larry's mother.

Larry: She's very sick.

Ivy: I don't suppose you thought to ask my permission to go.

Grandpa: I contacted the probation office and I'll be Larry's guardian for the trip.

Ivy: I'm sure the parole agency is not aware of your age or physical condition.

Larry: From what I've seen, Grandpa will have no problems handling me.

Grandpa: I'm sure between the two of us we'll get along fine.

Ivy: You should be proud of yourself, convincing an old man to get in over his head.

Grandpa: It was my idea. I convinced Larry I would take him.

Ivy: And who is going to help Ben with the harvest? Your little adventure is coming at a very poor time.

Grandpa: Ben has taken care of the farm for the last three years. I have full confidence in him.

Ivy: Well, all of this discussion is useless anyway, or have you forgotten the police are still investigating the robbery and they will want Larry for questioning.

Larry: Greg and his mother have been out and told us that I am no longer suspected in the robbery.

Grandpa: But you knew that, didn't you, Ivy?

Ivy: Fine then, go ahead and have your way since my opinion means nothing to you. You know, they're all the same.

Grandpa: Who do you mean?

Ivy: Kids. You sweat your life away working for them, trying to better them, and then they leave.

Grandpa: Larry, why don't you go finish packing?

Ivy: Why? This concerns him too.

Grandpa: It's alright. Go ahead.

(Larry exits)

Grandpa: It's not Larry you want to punish. It's David.

Ivy: David has nothing to do with this. He's been gone three years now. I did all a mother could for him; I worked my heart out for that boy, and then he turns on me as if I were to blame for all his problems. I only wanted the best for him - I only wanted more for him. I know what everyone said after he left. I was too strict with him. Well, a person's got to have order. I have to lay down the law; everything's got to have it's place or soon it's out of control. (Takes out picture.) Look at him. *Look at him.* All I wanted was what's good for him. Don't you see? I had to keep him in line, I had to keep him under control, or he would never amount to anything. I had to be the strong one, I was the only one who could get him anywhere. Oh, you've got a son, and you're supposed to hold your head high, and feel proud, and raise him, and do everything for him, and in the end, it all comes to nothing. (Tears up picture.) Good riddance, David. Don't bother coming back. (Pause.) Get out then, take Larry with you and don't come back.

(Pause. Grandpa takes a note out of his pocket and puts it in Ivy's hand.)

Grandpa: Ivy... I love you.

(Grandpa exits. Ivy looks around, then sits down on a stool to read the note. As she begins reading, Ben enters and stands at the back, listening.)

Ivy: Dear Ivy, We are not leaving out of spite, but for the sake of Larry's family. You are my family, and I realize if this house is to become a home, I must return here - together we can make it a home. See you soon, your Father-in-law.

(Ben comes and holds Ivy as she cries. Black-out.)

Scene 12

Grandpa: It's been over three years now, and these last few years the most important things have become more precious, more obvious. My eyes are growing weaker, but my sight is far more clear. I see now what life is all about. It's about love, and friends, and these are the only things in this world that are found in the next. A house is made by the hands of men, but a home.., a home is built through love.

Larry moved back to Montreal. He's working very hard, keeping in contact with his sisters, and helping his mom as she struggles to regain her mind. I take off my hat to that young man, and look back thankful for our time together. As for Ben and Ivy...

(Lights up on Ben and Ivy.)

Ben: THROUGH MANY DANGERS..,

Both: TOILS AND SNARES
I HAVE ALREADY COME
TIS GRACE THAT BROUGHT ME SAFE THUS FAR
AND GRACE WILL LEAD ME HOME

(The whole cast comes on stage.)

All: AND GRACE WILL LEAD ME HOME.

(Everyone bows and leaves the stage. As the lights come down, a spot lingers on the model house for a second before going out.)

AMEN